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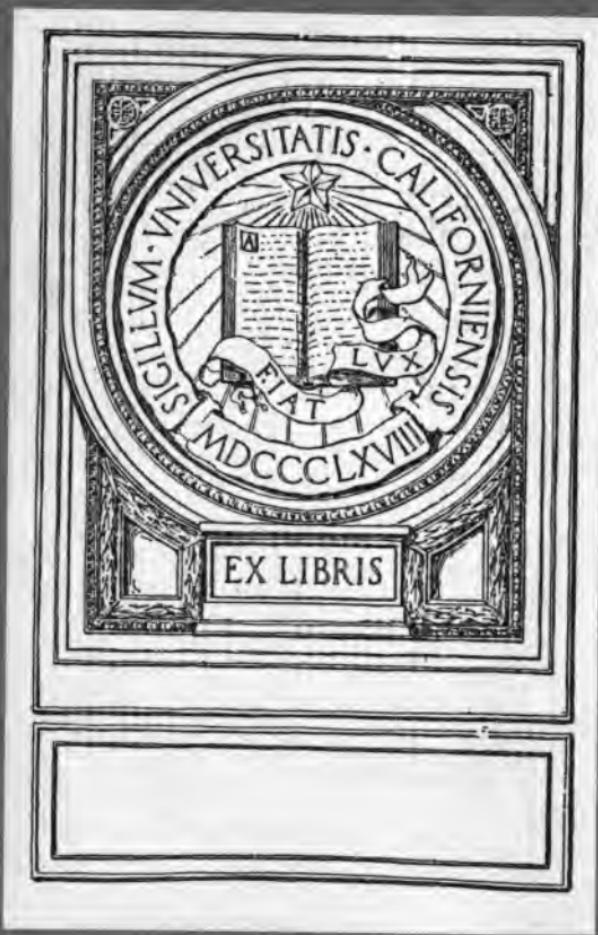
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Principles
influence
First
in

Play School Series
Edited by Clark W. Hetherington

• LANGUAGE OF MUSIC •

INTERPRETED

FROM THE CHILD'S VIEWPOINT

BY

Olive B. Wilson-Dorrett

Director Rhythmic and Musical Activities
Demonstration Play School
University of California, Berkeley



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THE HOUSE OF APPLIED KNOWLEDGE

Established, 1905, by Caspar W. Hodgson

**YONKERS-ON-HUDSON, NEW YORK
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The Play School Series, of which *Educating by Story-Telling* and *Language of Music* are members, is based on the work of the Demonstration Play School of the University of California. Breaking away from the traditional idea of the subjects of study, this school has substituted a curriculum of activities—the natural activities of child life—out of which subjects of study naturally evolve. Succeeding volumes now in active preparation will relate to the other activities which form the educational basis for the work of the Play School, including Social, Linguistic, Moral, Big-Muscle, Environmental and Nature, and Economic Activities. Each volume will be written by a recognized authority in the subject dealt with, as the authors of the first two members of the series are in their special fields

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PREFACE

SPECIAL activity in any field usually proceeds from experiences of an unusual character. Some years ago the writer of this book was called upon to supervise the musical instruction in a kindergarten in which there were forty monotones. It was evident that specific instruction must be given, but in her experiences as a supervisor of music she had found no way of establishing tone with such young and defective children. She remembered an article, read during the preceding summer, which explained the use that could be made of colored birds in the teaching of tone. With the able assistance of the teacher in charge, colored crayons, blackboards, and the skillful use of the play tendency, these children, at first so deficient musically, gained within the year a vocabulary of singing tones. When they entered the first grade, every child could hear and sing the tones of the scale of C. This unusual experience revealed the possibility of establishing tones through the help of color and playful activity.

The success of this early experiment led some years later to an investigation of the work of Daniel Batchellor of Philadelphia, a pioneer student in the use of color as an auxiliary in establishing the tones of the scale. His work did not extend, however, to the really vital part of the problem, the use of the play impulse.

A series of lectures on "The Education of the Child through His Natural Activities," given by Professor Clark W. Hetherington at the University of California, followed by the opportunity of putting his ideas into

practical use in his Demonstration Play School, gave the author the practical material for much of the work here presented, and threw new light on some of the problems which have had for her an absorbing interest for twenty years.

To the countless number of children and teachers who have helped to lead to the conclusions embodied in this book, the author is greatly indebted. Particularly will all who derive benefit from the text be indebted to Professor and Mrs. Hetherington for the interest, encouragement, and appreciation which they gave to the Rhythmical and Musical activities of the Demonstration Play School.

OLIVE B. WILSON-DORRETT

MATERIAL

The material referred to in the text may be obtained of Milton Bradley Company, dealers in kindergarten materials and school supplies. It comprises the following :

Colored birds

Cardboard numbers 3 x 4 — 1 to 8 (Set contains 4 each 1-3-5-8, 3 each 2-4-6-7)

Heavy Manila circles 1"

Heavy Manila squares 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ ".

Staff pads

Manual arts crayons No. 1

Wax crayons

2128-A-1000 gummed parquetry circles, six assorted colors (red, orange, yellow, green, blue, violet)

2151-100 gummed parquetry circles, one color to package

2157-1000 gummed parquetry circles, one color to package

List of colors : Red shade No. 1, blue, violet red tint No. 1, orange, yellow, green, orange red, violet

CONTENTS

	PAGE
AUTHOR'S PREFACE	iii
EDITOR'S INTRODUCTION	xi

PART ONE

THE PEDAGOGY OF MUSIC; OR, THE PROBLEMS OF MUSIC AND METHODS

CHAPTER		PAGE
I. THE NEED AND THE INSTRUMENT	1	
A national need — The singing voice		
II. METHODS OLD AND NEW	5	
Old methods — Experiments and results — Argument on the use of play		
III. THE PLAN OF DEVELOPMENT	11	
IV. AGE TENDENCIES IN MUSICAL ACTIVITIES	14	
V. USE OF METHODS AND MATERIALS BY AGE PERIODS AND GRADES	26	
Chord combinations — Playing store — The grades — Retarded children, or those who have reached the third grade without training — Analytical outline		

PART TWO

DEVELOPMENT OF THE TONES OF THE SCALE AND DURATION OF SOUND

VI. INSTRUCTIONS	53
The play birds — A story about robin redbreast	
VII. PRESENTATION OF THE RED BIRD (1 OF THE SCALE) Type of make-believe story — Find — Pattern making	65
VIII. PRESENTATION OF THE BLUE BIRD (5 OF THE SCALE) Type of make-believe story — Game of guess — Game of "Get Them" — "Find" — Another way of playing the game — Use of mounted disks — Original stories — Visualizing — Game of Guess — Short and long sounds	59

CHAPTER	PAGE
IX. PRESENTATION OF THE YELLOW BIRD (3 OF THE SCALE)	75
Type of make-believe story — Game of Guess — Finding game — Memory game — Game for table or floor — Playing partners — First work on the staff — Staff work continued — A staff story — Staff pictures for coloring — Game of Boy Blue	
X. PRESENTATION OF "ANOTHER RED BIRD" (8 OF THE SCALE)	88
Use of the phrase and two long sounds — Original stories — Puzzle game — Hearing of phrase — Black and white staff pictures — Game of Speed	
XI. PRESENTATION OF THE GREEN BIRD (4 OF THE SCALE)	97
Type of make-believe story — Find — Game of Guess — Fa's place on the staff — Staff dictation — Game for hearing — Memory game — Original melodies — Note pictures — Pasting unmounted disks — Staff practice	
XII. PRESENTATION OF THE ORANGE BIRD (2 OF THE SCALE)	108
Type of make-believe story — Game of Draw — The same game varied — A puzzle — Guessing — New game — Hearing melodies sung with words — Original stories — Music stories	
XIII. PRESENTATION OF THE PURPLE BIRD (6 OF THE SCALE)	116
Type of make-believe story — Games of Guess — Find — Another game of Guess — Groups for hearing — Original stories — Game of Cover — Association of 6 (la) with 4 and 8 (fa and do) of the scale — Fa group — Staff locations — Game of Guess — Use of la in the scale — Staff dictation — Memory game — Original stories — Mi with the fa group — La with the do group — La group alone	
XIV. PRESENTATION OF THE PINK BIRD (7 OF THE SCALE)	129
Type of make-believe story — Find — Game of Guess — Melodies for general use	
XV. COMPLETE SCALE — ASSOCIATION OF THE NUMBER AND SYLLABLE — CHORD GROUPS . . .	132
Arranging the scale — Hide the numbers — Part .	

ners — Contents of phrase — Scale stories — Original stories — Staff games — Scale games — Double game — Hearing bee — Choosing game — Game of Touch

PART THREE

CHORD FORMS — QUARTER AND HALF NOTES USED IN A VARIETY OF PLACES

CHAPTER	PAGE
XVI. INSTRUCTIONS	145
XVII. DO GROUP FINDS NEW WORK IN THE KEY OF C	147
The chord forms — Long sounds in a variety of places — The do chord — Divisions into measures — Original Stories	
XVIII. FA GROUP FINDS A NEW PLACE TO LIVE, KEY OF F	153
Fa chord goes a-visiting — New position of disks — Find the numbers — Choosing chord contents — Original stories — Chord finding	
XIX. SOL GROUP FINDS A NEW PLACE TO LIVE, KEY OF G	162
Sol goes a-visiting — Find — Staff practice — Free staff placement — Visualizing — Original stories — Possible stories	
XX. FA DISCOVERS HE CAN SING WITH THE SOL GROUP	170
Some one is missing — Find — Game of Guess — Hide and Seek — Original melodies — On the board — Melodies — Melody for hearing — Center choosing — Find a partner — Memory game — Visualizing	
XXI. FA AND SOL FIND NEW HOMES	180
Finding — Race — Choosing — Finding groups — Deciding group — Partners — Follow the Leader	
XXII. CHORD GROUPS AND SCALE FORM ARE USED TOGETHER	187
Do chord group and scale — Do chord, sol chord, and scale — Do chord, fa chord, and scale — Do chord, sol 7th, and scale	

PART FOUR**DEVELOPMENT OF INTERVALS**

CHAPTER	PAGE
XXIII. INSTRUCTIONS	195
XXIV. SMALL INTERVALS — TWO OF ANY CHORD	197
Find two — Playing partners — Find a partner — Matching game — Original stories	
XXV. WIDE INTERVALS AND OCTAVES — TWO OF ANY CHORD	202
Visualizing — Partners — Sides — Octaves — Wide intervals and octaves	

PART FIVE**DEVELOPMENT OF THE REST**

XXVI. INSTRUCTIONS	215
XXVII. USE OF THE REST FOLLOWING THE ACCENT	217
Changing familiar melodies — Original melodies — Examples	
XXVIII. USE OF THE REST FOLLOWING AND ON THE ACCENT	227
Hearing test — Association of words and sounds — Words without the sounds — Hiding — Examples	

PART SIX**DEVELOPMENT OF TWO-PART SINGING**

XXIX. INSTRUCTIONS	235
Find — Game of Catch — Game of Forfeit — Who can sing with me? — Staff practice — Pass it on — Staff game — Guessing — Combinations — Staff location — Different ways of using the material	
XXX. THE HEARING AND SINGING OF EASY COMBINATIONS, ONE VOICE REMAINING STATIONARY	244
XXXI. THE HEARING AND SINGING OF COMBINATIONS, BOTH VOICES MOVING IN THE SAME RHYTHM	247
XXXII. THE HEARING AND SINGING OF COMBINATIONS, VOICES MOVING IN DIFFERENT RHYTHMS	251
XXXIII. THE HARMONIZING OF FAMILIAR MELODIES OF ORIGINAL WORK COMPOSED PRIOR TO THIS TIME	256

PART SEVEN**ADVANCED FORMS OF NOTATION, ELEMENTAL IN
CHARACTER**

CHAPTER	PAGE
XXXIV. INSTRUCTIONS	261
XXXV. THE NATURAL MINOR (6 TO 6 OF THE MAJOR SCALE)	264
XXXVI. THE VISITOR — A TONE THAT IS NOT IN THE CHORD	270
Playing visitor — Choosing visitor — Do chord ex- amples — Sol and fa chord examples	
XXXVII. THE INITIAL MEASURE	278
Game of Starter—Hearing contents of complete phrase — Examples	
XXXVIII. THE SLUR AND TIE	283
XXXIX. ORIGINAL TWO-VOICE WRITINGS — CHANGING FA- MILIAR RHYTHMIC WRITINGS	287
INDEX	295

EDITOR'S INTRODUCTION

MUSIC has achieved an established place in the school curriculum because it is recognized as the language of the emotions, therefore a source of personal enjoyment and a means of social expression. It occupies a prominent place in community activities, especially in the church, in patriotic or civil celebrations, and in recreative assemblies. It is a great personal and social expressive and recreative art. As such it should be a part of the recreative and social equipment of all normal citizens.

Music arose in the race out of man's joyous response to tone, rhythm, and melody ; his spontaneous expression of feeling through sounds, tones, and rhythms ; and his vocal and manual interpretive experiments with these elements of music as means of enjoyment or emotional expression. These three related tendencies have created the musical arts of the world. With this creation there has evolved a complex symbolic written language — a tool through which man may express in music the subtle shades of emotion and mood of his mental life.

The child enters spontaneously into musical activities ; he is dynamic. From early infancy he responds to tones, rhythm, and melody : he enjoys music. His natural tendency as he develops is to experiment joyously with musical forms — he interprets and expresses them : he runs, skips, hops, "dances" to rhythms ; he vocalizes tones and rhythms ; he blows with his mouth, drums, and picks tones and rhythms out of any instrument he can improvise or find in his environment or that responds pleasingly to his incessant

activities. Thus he thinks tones and rhythms ; these are his spontaneous musical problems or projects. In his social relationships he selects such of the musical expressions of adults as are adapted to his age capacities and needs ; he absorbs social forms of music through association. These are all musical activities.

The contrast between these natural, though crude, educational activities of the child and the highly developed, selected, and skilled forms which the cultivated adult ordinarily thinks of as music, is so vast that the child's natural forms are apt to be ignored or even regarded with marked disapproval and frequently suppressed. This contrast is especially marked if the mastery of the language of the musically cultivated adult is emphasized.

The contrast, however, is not in the essential elements underlying the psychological origin and development of music, but entirely in the developed skills and tastes in the forms of music and in the mastery of a mass of written symbols or tools. Though the child's activities are crude, yet they contain all the psychological potentialities for the development of an adult socialized musical ability. Even the standards as to forms and some skill may be acquired in many cases largely through a favorable musical environment. Only the symbolic language cannot be acquired in this way.

The objective of society, and of the school as the agent of society, in musical education is to develop the natural musical impulses and capacities of every child (according to the possibilities of each) so that a transition will take place from the crude spontaneous

forms of expression and enjoyment, to forms indicating progressively more skill in expression, more wholesome emotional power, and a more cultivated judgment or taste, all as a means of normal personal living and participation in community social life. The failure of society in these objectives leaves the average adult citizen with musical skills on the level of the child's and with his musical susceptibilities and judgments subject to commercial exploitation and frequently to devitalizing sentimentalities and vulgar sex associations.

The realization of society's objectives in musical education requires a development of the three fundamental tendencies underlying the origin of music, as follows :

First : the child's natural tendencies to respond with enjoyment in musical activities must be fostered and developed through joyous musical experiences which tend to impel to further activity for further enjoyment, until the active habit of entering into musical experience is established. This is an educational development of latent impelling emotional capacities.

Second : the child's impulsive tendencies to self-expression in musical forms must be fostered and developed into *skills* in musical expression, such as singing, which give a greater power for expression and enjoyment. This means a development of all the mental processes, nervous centers, and muscle-nerve mechanisms involved in any trained musical capacity. This skill should imply an associated knowledge of the written musical language. It gives independence in the use of the musical resources of the race for expression and enjoyment.

Third: the natural child tendencies to think, experiment with, and judge musical activities must be transformed into the trained capacities to think and judge adult musical forms both as processes enjoyable in themselves and as progressive means of further personal enjoyment and social expression. This is a development of the thinking process in musical forms, the source of taste, or cultivated appreciation. It is given great range by a knowledge of the written musical language.

These three phases of development in acquiring musical power are normally interdependent and should proceed together. They may be disassociated in development by an artificial method of teaching so that enjoyment does not keep pace with skill or skill does not keep pace with capacity for enjoyment or criticism.

In the efforts to gain this threefold development in children and thus the objectives of society in a musical education, two methods of teaching music as a general subject for all children and distinct from the methods of teaching the gifted or specialized children have usually been employed. One, the less important, is a process of musical interpretation or of training the judgment or taste in musical forms, through a presentation, discussion, and criticism of a selected variety of samples of music which express different ideas and feelings. Through judging, appreciation is developed. This method alone, however, does not give the individual or the group the opportunity or capacity for personal participation in the activities or the ability to use the written language. It simply cultivates judgment of musical forms.

The other and more general method is to teach singing through imitation and thus strive to develop skill in singing, enjoyment in singing, and an appreciation of good music through the songs used. Associated with this procedure is the effort to teach gradually the written musical language. As teachers of music in the public schools are generally agreed that the voice is the simplest means of musical education, this method has become practically universal. The method gets certain results, but it is defective in that it lacks an effective method of teaching the written musical language. The ability to read music lags behind the need for its use in the school organization of music. It is somewhat like an effort to teach literature without an effective method of teaching reading. This leads to embarrassments, failures, necessary compulsion, and for many a disassociation of enjoyment from conscious achievement.

What is needed in the musical instruction in the school is an effective method of teaching the written musical language so that the child will gain a working control of it at an early age along with the development of his musical powers in natural activities. Mrs. Dorrett presents such a method in this book.

The theories underlying the method presented here are centered in two mutually related principles :

First : the child in his own native, natural, active life exhibits all the *elements* of the activities which give the personal development and all the social adjustments according to racial standards desired by a democratic society in its citizenship. The child exhibits human nature growing up. He lives out in his activities to

some degree those same impulsive, emotional, and intellectual traits which have created all there is in human life or society.

Second: the child is dependent on the adult, not only for the care which makes his physical survival possible, but for a *leadership* in his natural life activities which makes it possible for the elemental tendencies and capacities exhibited in these activities to expand and realize their potential possibilities for personal development and social adjustment. The child is dynamic, he is the great investigator and experimenter; but he lacks *insight* into the resources of the world and of his own organism for activities which give enjoyment, satisfy his passion for achievement, and result in personal development and social adjustment. If he had insight, there would be no need for the process we call education. Such insight is the result of adult experience. The adult's educational function is to transmit his experience to the child through leadership. Without such leadership the child's native struggle to educate himself will be limited to the resources and ideals of his childish imagination. If given a sympathetic leadership that coöperates with his life tendencies, he will exhaust the possibilities in himself and in his environment for his education.

In this leadership the adult must supply the opportunities in resources for an organized series of natural activities (with related guidance in solving problems and in acquiring standards of behavior) which will give joy in achievement and thus the impulse to further activity for enjoyment and through this activity the capacity for further achievement and so on until the

desired development and adjustment which are the objectives of society in these educational activities are realized.

Such an organization of activities involves the development of the emotional attitudes or interests, of thought, and of skills as one coördinated educational process. It is the racially old natural process in education, formulated as a scientific procedure for modern home and school use. It is more complex today than under old home or school conditions simply because society and the demands on education are more complex.

This organization of the child's natural life under a coöperating and skilled leadership is the basis for an organization of the curriculum that is "related to child life." It is the basis for a method which fosters the child's dynamic energy and enjoyment in education, which makes compulsion in application to activities unnecessary, and which passes beyond the idea of motivation and socialization to a procedure in which these are a spontaneous essence of the process.

Success in such a procedure will be in proportion as adults who formulate the procedure have insight into the child's natural activities as distinct from motivated activities and learn to select progressive forms of activities which are at once of the spontaneous, joyous type and impel to further activity yet give a development which leads on to greater capacity for achievement and enjoyment. Once formulated, the procedure is simpler for the teacher than the method of compulsion.

In most groups of educational activities such as the

manual training activities, the physical training activities, the environmental-interpretive (or science) activities, the social activities, etc., there is nothing in the organization of the activities or in the process of leadership or in the educational results of the activities *which is not inherent in the activities or a progressive expansion in the activities of what the child strives to do by himself.* The leader simply coöperates by furnishing a progressive supply of resources, by assistance in solving problems, and by molding standards of living. In such partial and artificial activities, however, as learning to read and write the mother tongue or in learning to read and write music or in learning to speak or read a foreign language where written or vocal symbols and their meaning must be acquired, there must be an association of a process in the organization and leadership of the activities which is not inherent in the activities and which will come about only as the leader makes the connection. These symbols have been a pure product of adult racial evolution or invention. Written symbols are only an invented and associated part of the total activity of communication or expression: the total activity into which the child enters spontaneously. They are signs that have meaning only to those who have already acquired them, and they are not related naturally to any individual's usual method of learning through use unless the adult makes the connection for use possible. The child learns, develops his powers, and becomes adjusted to adult ways of living through his impulses to test and exercise his latent capacities, to investigate and experiment with his environment, to emulate and

compete and to take delight in achievement. Any educational process that is not an organization of these impulses is not natural. In this process the child will acquire linguistic symbols naturally if they function in his natural active life. He has no interest in learning masses of symbols as symbols, and the length of time it takes to master the symbols as a means of full communication or expression is too great for the child's imagination to bridge with a sustaining interest. It is difficult even for the adult. The sense of joyous educational experience or achievement must be a daily affair. For a daily natural, normal, educational consumption, the symbols must be connected through adult leadership with the child's natural daily joyous experience and achievement. It is his inalienable right that he should have this leadership to the limit of complete development and adjustment. If the association or connection of the symbol is made through adult leadership, the same law of progressive expansion of activities, interests, problems, and achievements holds as in the activities in which the whole learning process is inherent in the activities. For example, the child enters into self-testing, imitating, experimenting, competing, guessing, hiding, seeking, and other plays in which he uses words, names, objects, symbols as the means. These are natural educational activities. The plays are natural, and the use of any form of object or symbol in the play is natural. The child, however, cannot and will not use unfamiliar adult symbols in these plays unless he has adult leadership to organize and lead the play in the use of the symbols. Given this leadership and he will use the

symbols with the same zest as he uses any object. Therefore, one function of adult leadership in the organization of the child's educational life is to set up specific organizations of natural educational activities in which there shall be a use of the adult's written symbols so the child will master the mechanics of the written language of communication and music along with the development of his linguistic and musical powers.

These principles are the foundation on which Mrs. Dorrett has built her methods of teaching music. The methods are a product of several years of special experimentation following years of experience as a public school music teacher and supervisor. She has organized the natural musical activities of children so that they lead on to the personal development and social adjustment, including the mechanics of the written language, required by a democratic social life. Other phases of these methods will be presented in another book. This book presents an effective and specific process for the leadership of the child's natural activities in establishing the ability to think and sing music in terms of the written musical language and in fostering at the same time his interest in music. The method gives enjoyment, develops vocal power for expression, and establishes the capacity to think music in terms of the written language as one coördinated educational process.

The method has demonstrated that it will establish the ability at four, five, or six years of age to think and sing accurately pitch and interval, tone duration, measure, section and phrase, to write "stories," and

to use the staff. Harmonizing two-voice melodies is begun with seventh and eighth year children. The method eliminates monotones.

Inasmuch as the book deals with the acquisition of the language it might be called a primer of the language of music, except that it is not intended for the child but as a guide for the leader or teacher in organizing the child's activities for achieving control of the musical language, both oral and written.

The technical knowledge of music required of the teacher in using the method is no greater than that required by any method of teaching music, and it is void of artificial compulsion. The teacher who works through the procedure finds that it gives an understanding of music for teaching seldom acquired. It will be a joy to the teacher who is sympathetic with children and enjoys the enjoyment of children.

Some of the items in the procedure presented in the book, if not the whole procedure, are unusual; but this is because the effort to organize the child's natural life activities from his standpoint and at the same time secure their full educational possibilities from the adult's standpoint is unusual.

CLARK W. HETHERINGTON

PART ONE

THE PEDAGOGY OF MUSIC; OR, THE PROBLEMS OF MUSIC AND METHODS

LANGUAGE OF MUSIC

CHAPTER ONE

THE NEED AND THE INSTRUMENT

A NATIONAL NEED

MUSIC is universally acknowledged as a language common to all nations. Yet as a language it is not generally used in America. As a nation we have little musical tradition. The commercial and industrial life has somewhat retarded the development of the natural art life of the nation; and the capacity to understand music in its varied forms has not been generally developed.

Music is a great recreative art. It is the "essence of order and leads to all that is good, just, and beautiful."¹ It is one of the best "sources of inspiration for a higher adjustment"² of national life, that harmonious adjustment which is essential in the daily round of duties. However, that it may have far-reaching moral and spiritual influence, there must first be developed the power to use its language; for music, like speech, achieves its ends in proportion as it becomes a common possession of all.

Untiring efforts have been made by innumerable men and women to simplify the complexities of this subject, that large numbers might with ease use the symbols of notation. Between the natural musical activities of the people, however, and the formal

¹ Plato.

² Hetherington.

subject the gap was so wide for most people, that it was exceedingly hard to make the connection.

Our people have not lived musical experiences of the type which awaken latent ability. We have not realized that to make this subject a commonly used tool of expression, a knowledge of it must come through live, actual experiences, of a character to arouse deep interest during the process of learning the language. The relation of music to the social life of the people has been meagerly understood. This is due to a lack of the musical development of the individual rather than to a lack of interest on the part of the people as a whole. New methods are now in use in a few localities, and the people are being led through real live experiences to do things for themselves. This expression is the outgrowth of the new community life that we are developing.

If the national need in music is to be met, and our future musical capacities are to be an improvement over those of the past, musical instruction must become more educational and less imitative. Into the life of the child must come the things that help him to acquire definite and accurate musical perceptions. Not otherwise can we "harness his musical tendencies" ¹ and eventually make of America a musical nation.

THE SINGING VOICE

The voice is man's chief instrument of expression. It is, perhaps, the one avenue through which the most of his large and helpful experiences come. It is

¹ Hetherington.

the one means that will lead the people of the nation into a musical life, because it makes for active, wide-awake experiences. Through the voice it is possible to do individual work collectively, to teach the language of music without the consciousness of effort, to develop thoughtfulness and seriousness in boys and girls, and to give a new significance to our social life.

Through the voice, that vital element in all music, rhythm, can be more definitely established than through any other avenue of expression. Rhythmic and musical power must be developed together, and there is no instrument so helpful as the voice in the securing of a succession of tones. "A succession of tones without harmonic regulations is not a perfect element in music. Neither is a succession of tones which have harmonic regulations but are devoid of rhythm."¹

The desire of the adult to use the singing voice far exceeds his capacity to use it. This condition is due in part to the erroneous concept of voice, talent being considered a necessary requisite. In reality the ability to sing depends upon rightly directed effort. It is a question of learning to "speak in tune." Any one of intelligence who can hear, speak, and see has it within himself to use the singing voice. Singing is a part of all living; no one has a monopoly of it; it is the common property of man. It is conceded by the best educators that every child is born with some sense of art. "Instinctive in each one is tone and rhythm, . . . but for lack of proper nourishment, in many

¹ Krehbiel.

cases, the ability remains dormant." Why does this ability remain dormant? Simply because of the lack of developed capacity to control the expression of tone and rhythm, which must be developed in early childhood.

When one of America's pioneer musicians made the statement that "The musical pupil needs to have his first musical experiences in singing, and he must continue to sing long enough to fix firmly in his mind the habit of thinking music song-wise,"¹ he touched the core of method in music. He surely meant that unless the habit of singing is formed in childhood, most adults would have feeble power to express themselves in music.

The general effort to make the mechanical instrument the common means of musical expression is due to the undeveloped ability to sing. Countless numbers who play the piano can neither sing nor hear accurately the tones of the scale, nor define or give vocal expression to them. The common sounds about us are recognized by all, but to think the finer degrees of sound and to use them requires some musical education. The value of the voice as a means of expression, and the fact that the work must have its inception during the first years of the life of the child, will have to become widely recognized, if the nation is ever to reach a desirable development in musical expression and appreciation.

¹ Daniel Batcheller, *Musical Kindergarten Method*, Part 2.

CHAPTER TWO

METHODS OLD AND NEW

OLD METHODS

IN the great desire to teach the subject of music to children, three very important things have been forgotten: first, children cannot sing "naturally" without the vocabulary of music; second, imitation cannot increase the capacity to read music notation; third, child nature must be taken into account. Consider these three points and the meager results of the past, for the effort expended, and it will be clearly seen that the old method of giving the child what the adult wanted him to have instead of guiding his natural impulses is responsible for the child's lack of musical ability.

The method commonly used with little children is that of imitation. The tones of the scale are taught as a song and imitated mechanically. Sentences and songs are learned by rote, with the purpose of preparing the way for notation reading. "Ear training" is a feature of the work. The teaching of sound and rhythm jointly has been a problem, for the manner of presentation either failed to interest until the necessary fundamental knowledge was acquired, or the work was done by rote — imitation — and so did not foster independence. The children go through the first few years of school life without having musical experiences that will enable them really to increase their musical capacity.

The formality of the subject has made it impossible

to reach any definite decision as to the period in the life of the child when systematic instruction in hearing and singing tones should begin. It has seemed impossible to begin at an early age because it was not known how to eliminate effort and establish enthusiasm in the process of learning the tones of the scale.

The lack of developed ability to read music has made necessary the learning of reading material by the syllable-process, before attempting to use the text. It has also been necessary to sing the parts of two- and three-part songs separately before attempting to sing them together. All this makes the study of music an irksome task, diminishing each year among the majority of children the desire to know and appreciate music in its larger forms. It has been difficult to foster a genuine love and desire for the "music work." Individual work is necessary to develop ability and create interest, but the individual tone work done in the schoolroom at the present time is ineffective, because of the self-consciousness that predominates when one at a time must sing.

Some of the unfavorable conditions that have prevented the accomplishment of the best work are these: crowded schoolrooms, collective singing, teachers not equipped with the musical language, general surroundings discouraging, and the subject pushed aside to make room for other work, or dropped when finances are low. In view of these facts it is not difficult to understand why there has been developed so little skill in the use of the language of music.

EXPERIMENTS AND RESULTS

In her supervisory work in the public schools the writer noted from the very beginning that the desire of the children to use the finished song, and the dislike of the processes in attaining that goal, were prominent in each grade. To secure results that were satisfactory and at the same time to keep a live interest among the children, the teachers' skill and energy were taxed to the utmost.

Experiments in high-school work soon revealed the fact that on account of the lack of fundamental knowledge, results would be even more difficult to secure than in the grades. Although high-school students wanted to "do things," — concerts and cantatas, everything that was enjoyable, — it proved a difficult task to satisfy their hunger for musical expression, and at the same time develop the power to use the language of music.

After three years' experience in high-school work the author undertook an appointment which permitted the visiting of schools in many parts of the United States. So many problems had come up for solution, during the eight years in the schoolroom, that the new work was looked forward to with eagerness. It would now be possible to see all kinds of book material in use and to observe how supervisors and teachers were overcoming their difficulties.

The results attained in different localities were found to vary greatly. Everywhere there was more or less dissatisfaction with conditions in the grammar grades. It was clearly seen that to secure better

results for the time and effort expended, to foster a deep and continuing interest in the subject of music, the work in the primary grades would have to be vitally modified.

Experiments during the past few years in the Demonstration Play School at the University of California have proved conclusively to the writer that the early difficulties, personally experienced and personally observed in many schools in many states, were due mainly to working from the adult viewpoint. The problem of teaching music to children must be solved by working from the child's viewpoint. Teach music through games! Games will accomplish more because of the sustaining power of enthusiasm, securing without the consciousness of effort all kinds of development. Thus rhythm and tonality, the foundation of all musical power, can be more easily, happily, and normally acquired.

ARGUMENT ON THE USE OF PLAY

When we consider the child's native ability, rhythmical and musical, his desire to play, and his dislike of formal work, we see that the use of this play impulse in the child's development as a musician offers a combination of elements that are an interesting challenge to our educational skill. The ideal method is by use of interesting and instructive experiences to lead the child from what he already knows and likes to the higher skills. Definite ideas for the guidance of the activities are indispensable, but they must be skillfully adjusted to conditions, for the

children and not the subject must be the first consideration.

"Any activity from the child's standpoint, no matter what the powers used, the energy expended, or the duration of the effort, is play, if it is internally impelled and satisfies the developing life-hungers and instincts of the age period.

"By entering into the child's life it is a simple matter to lead him so as to loop the cultural material of the race to his hungers, and thus achieve results not possible under the subject-of-study teaching program."¹

Such statements are supported by the eminent scholar, President Emeritus Eliot, of Harvard University:

"It is an ancient but detestable theory in education that no discipline or training that is enjoyable is useful, and that mental exercises must be repulsive if they are to be of use in training the power of application. Precisely the opposite is the correct principle. . . . In the training of children, whether boys or girls, the effort should always be to train their senses to accurate observation, but to do this through play and work which interest children."

It has been successfully proved that by using play as a motive in games requiring action, self-consciousness is replaced by eagerness and alertness, and general participation is easily secured. Such being the case, it will readily be seen that the repetition of sound, necessary firmly to establish it, may become not a task but a joy.

¹ Hetherington.

The method in this book is based on the organization and leadership of the natural, spontaneous activities of the child. Rhythm and tone are played with in organized form; the natural tendencies of the child are fostered, and he is led in a manner that insures definite results.

CHAPTER THREE

THE PLAN OF DEVELOPMENT

TO accomplish satisfactory results, the scale as a whole cannot be given to small children. Each tone must mean something definite to the child ; he must hear it over and over again to make it a personal possession ; he must learn to hear it with other tones ; he must learn how to use it in making music stories of his own ; in fact, he must play with tone long enough to establish it. He must play with it rhythmically, learn to *feel* values, so that when the symbols of time are brought into use they can be easily learned.

The justification of the use of one tone at a time in the development of the scale is seen in the way a baby learns to talk. Sounds of innumerable kinds precede the first word. A child starts his linguistic career with *one word*. The vocabulary is acquired by degrees and the child is in command of many words before he learns anything about the mechanics of reading. Through the same simple, natural, logical process must the tones of the scale be established. Neither the effort nor the interest is ordinarily made to foster the singing tones, although the singing sounds precede speech. There would be no monotones if the power to put sounds together, one by one, as words are put into short sentences, one by one, were developed.

In the plan of development the material handled must be simple, and great variety of play-work used in order to secure varied activities. Each child, also, must be given the opportunity of deriving personal

benefit from everything that is done. In connection with tone building and note duration it is helpful to handle and see the material. In fact, without the use of tangible things it would not be possible to utilize the play impulse extensively.

To assist in attracting and holding attention, the primary and secondary colors are used to help establish the tones of the scale. They have proved invaluable in building up a vocabulary of sounds, even with children only three years old. After the colors have served their purpose, either with babies or older children, they are dropped as easily as though they had not been used; and the numbers, and black and white notation, are used as companions.

Associated with the tones of the scale, at all times, is the duration of sound. The long sound (half note) is used at the close of a two- and four-measure story, during the establishment of the tonic chord—1, 3, 5, 8. As the remaining tones of the scale are used, the long sound in the center as well as at the end of the stories assists in securing variety.

The construction of original music stories and the association of words of one syllable are encouraged from the very first time a game is played. The next step is to use the chord groups definitely; take up key signatures; use one- and two-syllable words with the music stories and become familiar with the long sound in a variety of places. The work continues to expand, but follows very simple steps in the progression. The scale and chords are used together in the story writing, taking as a guide the accent of the measure. Although intervals have been heard and

sung during the establishment of the scale, they are not specifically dealt with until this point is reached. Easy intervals, according to their chord relation, are used first, and then the octaves and wider intervals. In connection with the interval work the value of the rest in place of the dot or note is emphasized.

The interval work leads into the two-tone hearing and singing, commonly called "two-part singing." Sufficient music story writing has been done to enable the children to attempt the harmonizing of familiar one-tone melodies, and singing them, either the first or second part. To acquaint the children with the natural form of the Minor, the story writing begins and ends with the sixth of the scale, the accent falling on 6, 1, 3, 6 to insure keeping the melodies in the Minor.

Upon this foundation it is not difficult to present the value of the rests, falling after as well as on the accent of the measure. The "visitor," a note not contained in a chord, is used definitely so that in more advanced study it is easily recognized, whether it appears as a passing note or a neighboring note. The initial measure, the slur, and the tie also are definitely taught. The writing of two-part melodies, using longer phrases, and one-, two-, and three-syllable words in the sentences, concludes the outline.

It will be noted that the intention is to make the original music story writing the leading factor in every phase of the plan of development, using the play impulse and certain devices to accomplish the definite establishment of the language of music.

CHAPTER FOUR

AGE TENDENCIES IN MUSICAL ACTIVITIES

FROM year to year the interests of a child change and the demand for larger, more extensive activity increases. In consequence it is necessary more fully to appreciate the need of specifically guiding the tendencies. To enter into the life of a child and know how to make his experiences vital to him, requires knowledge of age tendencies.

Gathering information of all kinds, seeking experiences and self-expression, are inevitable from infancy. Undirected play, unguided activities, whatever their type, make for deterioration of character. Nothing of real value can result unless it is realized that "each type of activity has some special value in the adjustment of the child."¹ His hungers for expression must be rightly satisfied and the power of expression definitely developed.

Many teachers have considered it a mistake to establish individual tone with the children of five and six years of age, much less to start the activity with children of two and three years of age. But the rightful place for the first steps is in the home, or, if not there, most certainly in the five-year group.

There is nothing in the *Education of Man*² to lead any one to believe that it is wrong to establish tone with little children. Of conditions in America Froebel knew nothing, such as the need of fostering public interest in music, and the lack of music in the home,

¹ Hetherington.

² Froebel.

the inability of our people to use the singing voice, the crude, inaccurate rhythmic expression, and the need for a definite musical education. All of these only emphasize the necessity for early training. Unlike the children of Europe, who imbibe music from early infancy, hearing song at home and at work, our youth must early receive it in organized form.

- That it is possible to train to discriminate sound of varied pitches and awaken active rhythmic response in a baby has been successfully proved.

A baby depends upon hearing and sight for his first expressions, and particularly upon hearing. He cares much more for a toy that makes a noise than for something appealing to sight only. Sound is more vitally impressed upon him. His sensitiveness to it is easily noted if one observes how intently a baby listens. It is in this way that the baby finally gives form to his own ideas in speech.

The sounds, then, should be of a character that is definite and helpful, not harsh, irregular, and extreme. Sounds that are rhythmic and musical have been discovered by many mothers to be soothing and satisfying. It is the finished measuric movement that gives this satisfaction ; and continued practice would quicken the sense of hearing for accurate pitch, and develop the natural sense of rhythm. The child should, therefore, be given more of such sound and rhythm for his further development. If the activities of the type described were made a common practice, the class of play-work done from year to year would be vastly different.

We are not accustomed to the systematic develop-

ment of the play tendencies. Consequently, instead of looking upon the conditions that have been described as quite natural and normal, we question and doubt, terming it unnatural, or too great a tax upon nerve and brain.

DIVISION BY AGES

Age 1 to 2

Between the first and second years a child will respond quickly to rhythmic movement and the recognition of sound, even if nothing has been done in babyhood to foster his musical tendencies. A boy of this age, just from hearing a group of children play *rhythmic* games together, two or three times a week, began, of his own volition, to imitate them.

Age 2 to 3

From two to three years of age there is more independence manifested in the use of tone and movement. The expression begins to grow definite, and the variety of interests begins to grow extensive.

Age 3 to 4

From three to four years the desire to do more, and the ability to accomplish more, need to be carefully guided. The greater amount of energy well directed enables the musical growth to be increased to a marked degree. Children will use all the tones of the scale without effort, increasing their power to use the singing tone as independently as they use speech.

Age 4 to 6

The period from four to six is similar, in many respects, to the previous years. The amount of energy expended is greater, and the demand increases for more and larger things to do. If their time and efforts are not directed along helpful lines, the interest within exceeds the activity without, and the musical development suffers.

Owing to the fact that the physical growth of the child, during the first six years, is rapid, great care must be exercised in the use of the singing voice. The voice is not high, as is generally believed. Rather, the tone is light and thin, never loud if naturally used. In consequence the larger emphasis should be on the hearing, and on the feeling for rhythmic form and duration of sound.

Age 6 to 8

From six to eight years the increased power to accomplish results is very marked. In singing, the tendency is to shout. Not having the ability to make a big sound, and sing without making an effort, they force their tones — which means that they use the vocal bands their full length, breadth, and thickness. This is wrong, an unnatural condition, needing constant correction in order to insure the forming of right habits in singing.

The music material and many of the games that satisfy children of six and seven years of age will not make the same kind of an appeal to those of eight years

of age. They think that they want "hard things to do," and it keeps a leader busy to satisfy this desire and yet to keep the activities within the proper limits.

Age 8 to 10

These characteristics are even more pronounced in children from eight to ten years of age. A group of girls, ten years old, who are as lacking in rhythmic feeling as a group of girls who are six years old, would not enjoy "playing train," that they may learn to walk in time and gain freedom and accuracy of movement. But "dress up" the same fundamental type of work in a fashion that will attract their age period, and they will do it with alacrity. The first sixteen measures of "Narcissus" (Nevin), for instance, have been found valuable in assisting older girls to walk, stoop, rise, and move independently. The conscious joy of achieving something, and the skill they are obliged to exercise to secure results, appeal strongly to these ages.

Boys of the same age and younger will repeat the experience of the girls, except that their demands and desires are of the male type. They will play "Indian," cowboy, make believe they are hunting, hiding, etc. In such fashion they will walk definitely and quietly, responding to directions with interest. Or they will march with enthusiasm as a "band member."

The outline below is the result of a study of children, their motives, tendencies, and likes. In studying it the reader must remember that the play tendencies were used exclusively. The children were not conscious

of anything but having a fine time. Experiences of interest and value were numberless and of daily occurrence. When children of five do with pleasure and ease the class of play-work noted for the eight-year period, it makes the adult, who is unaccustomed to seeing such things, speak of them as wonderful — when they are really normal and natural.

To allow the "play tendencies and interests" to govern all the activities of the children in acquiring their knowledge would solve many of our most difficult school and home problems. But to do so it will be necessary to learn to lead instead of to drive, to draw from instead of putting into, to guide the unfolding rather than to stunt it by enforcing the viewpoints of the adult.

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES

AGE PERIOD	BODY MOVEMENTS AND RHYTHMS	SOUND AND TONE PRODUCTION
Birth to Age 1	Kicking, stretching, crawling, rolling, pulling, reaching, first steps.	Crying, cooing, gurgling; hitting hard objects, dropping spoon, toy, rattle, or weight; screaming, slapping hands, grunting, scolding; kicking feet on floor, table, or object, and listening to sounds.
Second Year	Creeping, crawling, rolling, stretching, kicking, pulling, pushing, walking, running.	Humming, squeaking mechanical toys, beating hard objects with fists, sticks, etc.; crying, calling; making a combination of musical sounds (some exceptions), speech. Trying to distinguish different sounds.
Third Year	Walking, marching, hauling, mauling, pulling, running, stretching, reaching. Varied action in walking and marching, more or less irregular. Rocking back and forth; pushing, jumping, hand clapping, more or less irregular.	Blowing whistles and horns, anything that will make a noise; beating objects, drum, etc.; touching keys of instruments; singing definitely (unless undeveloped monotones) — talking; recognition of definite pitch, naming of sounds, association of rhythm and sound, bells, etc.; listening to shells and outside tones, like rain, wind, birds, animals, cars, etc.; larger use of sight in connection with hearing.

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES
(Continued)

AGE PERIOD	LOCOMOTION AND BODY RHYTHMS	SOUND	TUNE	MELODY
Fourth Year	Walking to easy rhythms, slowly, moderately, then as rapidly as the feet can move. Running. Sliding. Clapping of hands, finger plays. Imitating creatures.	All sounds more quickly recognized, including the 8 tones of the scale. Duration of tone length consciously felt.	Singing of definite tunes, making short music stories of their own. Association of the color and the black and white on the staff.	Enjoyment of melodies containing word stories of interest to the age. Through such material the children unconsciously gain both tone and rhythm.
Fifth Year	Beginning with one movement and changing to another; walk to run, run to walk; trot to gallop, gallop to trot. Skipping, hopping, crawling, waddling, strutting to rhythms, living the stories. Use of arms and hands in connection with feet movements—all moving to same rhythm. Definite use of fingers and arms in rhythmic development.	Number pictures: used in connection with bird cards. Grouping of tones belonging in the chords. Eye pictures of staff locations and note lengths. Recognition of long sound at close of story.	Use of the entire scale in the music stories. Black and white notation. Use of familiar onesyllable words in the original stories.	Same as fourth year.

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES
(Continued)

AGE PERIOD	LOCOMOTION AND BODY RHYTHMS	SOUND	TUNE	MELODY
Sixth Year	<p>Rhythms of same type as those used for fifth year, with increased tempos for greater independence.</p> <p>Walking, stepping, and running with change of tempo during performance.</p> <p>Simplest form of contrary movements.</p> <p>Feet step once to a measure; hands clap full number of counts in measure.</p> <p>Reverse. Feet run the full number of counts while the hands clap once to the measure.</p> <p>Stoop, and rise on the accented counts of the measure, while the hands move to each count, etc.</p> <p>Picking up articles to rhythm.</p> <p>Drawing straight line and circles like fence-posts, balloons, marbles, etc.</p> <p>Independent movements, neither circle nor line formation.</p>	<p>Hearing and singing interval combinations. 1, 3; 3, 8; 4, 6; 5, 8; etc.</p> <p>Continued use of the long sounds at the end and in the center of a music story.</p>	<p>The singing voice in conversation. Questions, replies, and words for music stories.</p> <p>Constant use of the staff for recognition of notation.</p>	<p>Hearing of melody forms for pleasure. Recognition of the different types.</p> <p>Voice and instruments.</p>

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES
(Continued)

AGE PERIOD	LOCOMOTION AND BODY RHYTHMS	SOUND	TUNE	MELODY
Seventh Year	<p>The same type of rhythms as for sixth year, with the following additions: From independent single movements in circle or line to partners, without confusion or losing the rhythmic movement.</p> <p>Use of the fingers and arms in tearing straight-line paper forms.</p>	<p>Hearing groups of sounds (two measures). New key locations.</p> <p>Singing above and below different pitches.</p> <p>Conscious knowing of why the tones of the do chord begin and end our music stories.</p> <p>Greater variety of note values.</p> <p>Long sound in a variety of places.</p>	<p>Chord combinations taken as guide for the original writing.</p> <p>Recognition of staff pictures in the different keys, in the music stories.</p> <p>A more definite knowing of the quantity contained in the finished phrase.</p>	<p>Singing and playing types of melodies which foster rhythmic phrasing and tone length as well as increase the tone capacity.</p>
Eighth Year	<p>More difficult combinations.</p> <p>From a quick walking step to one moderately slow, changing in the middle of the phrase.</p> <p>Use of feet in rapid movements with and without arms.</p>	<p>Hearing groups of sounds (four measures).</p> <p>Continued use of key locations without any assistance from leader.</p> <p>Singing a second part</p>	<p>Using the four-measure phrase in the melody writing.</p> <p>Using scale and chord forms together.</p> <p>First use of the rest in story writing.</p>	<p>Same as for seventh year.</p>

(Eighth Year continued on page 24)

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES
(Continued)

AGE PERIOD	LOCOMOTION AND BODY RHYTHMS	SOUND	TUNE	MELODY
Eighth Year <i>(Continued)</i>	<p>Drawing of forms.</p> <p>Tearing paper forms like tops, balls, etc.</p> <p>Use of toy musical instruments, directing, walking, etc.</p> <p>Folk games of rhythmic value.</p>	<p>without losing control.</p> <p>Recognition of sound values, the long sound appearing in a variety of places.</p>	<p>Choosing tones to sing in connection with other tones.</p> <p>Easy intervals.</p> <p>Recognition of melodies placed on the staff, hearing of same and reproducing in other key positions.</p>	
Ninth Year	<p>Games combining difficulties.</p> <p>Use of feet, arms, hands, and body.</p> <p>Larger forms, those containing variety of movements and demanding greater activity.</p> <p>Folk Dances, emphasizing the same type of work.</p> <p>Drawing forms.</p> <p>Tearing paper forms, such as pumpkins, fruit, etc.</p> <p>Use of toy band instruments, free play, marching, etc.</p> <p>Expressing in movement the stories familiar in song.</p>	<p>Listening to melody and choosing tones that can sing with those heard.</p> <p>Octaves and wider intervals.</p> <p>Use of the natural MI-NOR.</p>	<p>Advanced types of all that preceded this age period.</p> <p>Harmonizing familiar one-part melodies.</p> <p>Continued use of the rests in the story writing.</p>	<p>Some book material in connection with original work, if desired.</p> <p>Splendid rote songs to sing.</p>

CHART OF AGE PERIODS IN RHYTHMIC AND MUSICAL ACTIVITIES
(Continued)

AGE PERIOD	LOCOMOTION AND BODY RHYTHMS	SOUND	TUNE	MELODY
Tenth Year	In addition to the work as outlined above, types that require greater skill are used. Balance of body, contrary movements that demand the coördination of the faculties.	Hearing and reproducing the contents of a four-measure phrase, then the period — eight measures. Continued use of the minor scale.	Writing original two-part melodies. Using rests, passing note, initial measure, slur and tie. Continued use of a second part in singing. More of the original material for reading than that found in books.	Harmonizing melodies. Those containing the developed problems. Listening to finished material, telling impressions of it, using it, etc.
Eleventh Year	For the girls, the dance makes a strong appeal; for the boys, imitating characters of men, seeking adventure, fencing, running, playing ball, etc. The activities of the tenth year are found here also, and larger types of the same activities are emphasized.			

CHAPTER FIVE

USE OF METHODS AND MATERIALS BY AGE PERIODS AND GRADES

Birth to Age 1

THERE are two ways of accomplishing the establishment of definite sound: through the singing voice, and through accurately tuned bells. The latter are difficult to secure, while the former is a common possession.

During the first year the child is occupied with listening; upon the mother falls the responsibility of learning to sing in tune. Sentence singing on a single tone, conversation on definite pitch, and scale stories, like the following should be used:

$\frac{3}{4}$ 8 7 6 | 5 4 3 | 2 — 2 | 1 — . ||
 $\frac{4}{4}$ Ba - by and moth - er can learn to sing.

$\frac{4}{4}$ 1 2 3 4 | 5 — 5 — | 6 — 7 — | 8 — — ||
 $\frac{4}{4}$ Ev' - ry bo '- dy loves my great big boy.

$\frac{4}{4}$ 8 8 7 6 | 5 — — . 4 | 3 3 2 2 | 1 — — ||
 $\frac{4}{4}$ Ba - by's had a bath and now to sleep must go.

$\frac{4}{4}$ 1 — 2 — | 3 — . 4 | 5 6 7 — | 8 — — ||
Oh, dear me, what will you do next!

In order that the sentence singing may prove of the greatest value, knitted colored balls will be found of valuable assistance in attracting attention. A child will reach out for a colored object, and the oppor-

tunity to associate it with sound can be utilized in many ways.

Dark red	Orange	Yellow	Green	Blue	Purple	Pink	Light red
1	2	3	4	5	6	7	8

The bells with colored ribbon attached are helpful, even if the singing voice is used. They can be tied to the cradle, as one mother used them, or put in a convenient place for touching once in a while. There are many things to be said in favor of the use of bells, because they can be suspended where the little feet can kick them. Better results will be secured if they are arranged according to their chord relation rather than in scale form, for the reason that a jangle of sound is most likely to result if the tones are placed in scale position. With the chords the child will hear a combination of intervals. Different chord combinations should be used at different times.

CHORD COMBINATIONS

Tonic . . .	1	3	5	(do, mi, sol)	Do chord
Sub Dominant	4	6	8	(fa, la, do)	Fa chord
Dominant . .	5	7	2	(sol, ti, re)	Sol chord
Dominant 7th .	5	7	2 4	(sol, ti, re, fa)	Sol 7th chord
Minor . . .	6	1	3	(la, do, mi)	La chord

Second Year

Continue the activities outlined from birth to Age 1. When this age is reached the child is able to strike the bells with different objects, using the hands

instead of the feet. As he attempts to sing the sounds, he needs to be encouraged and assisted in his efforts. In doing the play-work it will be necessary for the mother to consider the development and general ability of the child; also the amount of time she has to devote to him.

If bells are used, suspend them far enough apart, when in scale position, so that when they are struck they will not conflict with each other. It is natural for children to make a racket; they love noise. But as it is the intention to use the bells for a definite purpose, keep them in good condition and allow the desire for noise to be satisfied in other ways.

If the colored birds are used, they must be shown one at a time. (See Part Two.) Select a bird card and sing stories about its color, his name, etc., but do not make a specific effort to get the child to "work." When he is ready, the response will be spontaneous.

As to the movements of the body, they will begin to be more regular.

Third Year

By the time this period is reached, both the vocabulary of singing sounds and that of speech are well started. Outside sounds begin to be quickly detected, differentiated, and imitated. The ability to sing definite pitch becomes very marked, and simple games should be used to assist in distinguishing tone differences. (See Part Two.)

Hide the color that you are using; let it be found, and the tone it represents sung. Make different things

with the color, find it in the immediate surroundings, in other material, etc.

Inasmuch as the establishment of correct pitch is the principal thing under consideration with children under the age of three, endeavor to do a variety of things that the tones may become firmly established. The body movements will become much more definite, especially if the sentence singing has been rhythmical. Unless the children are quite small and backward in their tendencies, they will accomplish without effort all the activities that have been mentioned.

Fourth Year

When this period is reached, just what type of work is now entered upon will depend upon how definitely the tones of the scale have been established. If the children have developed the ability to hear tone fairly well, let them make music stories, the contents of a section—3, 4, or 5 sounds in a story. It will be noticed that if prior to this time very little singing has been done, they will quickly acquire the ability to sing the tones of the scale and use them easily in constructing stories.

Fifth Year

Beginning with this age the scale can be divided into chord groups, number pictures associated with the bird cards, the staff locations in the Key of C, used with both the colored disks and the black and white, and the original melody writing extended to the phrase

— four measures. Also the long sound used in the center as well as at the end of the stories.

Sixth Year

The children who are in the five- and six-year groups have doubtless entered school without having secured at home any assistance in the matter of using the singing voice. Hence many of them are monotones; or, if not monotones, having only a few tones of the scale. When it is possible for the home to do such work as has been outlined for the first few years of the life of the child, the teacher can continue the good work that the mother has started. At the present time it may be difficult for many of the teachers to hear or sing pitch accurately, but each has a piano in her room and it can be used as a guide until the ability to use a pitch pipe is acquired.

EXAMPLE. Tell the bird story for 1 of the scale (do), then sound the pitch of C for the children to hear. In playing a game of "Find," stand by the piano so as to touch the pitch, when you are in doubt about it.

During the school year the tones of the scale should be established, that the children may enter the first grade with the ability to hear and sing pitch accurately. If a limited time is at the disposal of the director, it may not be convenient to sing and play with more than 1, 3, 5, 8, — the do chord (tonic). But as the scale of C is made the basis of future activity, all the tones should be taught to the children.

There are to be found in Part Two many ideas for

the play-work, and a quantity of material for the various games. Use that which best suits your needs. Remember that the steps must be progressive, and the simplest of the material chosen for your use. The following ideas will also prove helpful:

Make chains of colored paper (necklaces), and put them in story form. Take dyed articles like balls and animals made of clay, sticks, wooden blocks, in fact, anything in your possession such as triangles, diamonds, beads, pegs, thread, cloth, etc., that is near enough to the colors of the bird cards to use for the short stories.

To form the habit of using the singing voice in conversation may require time and patience; but to play successfully is sure to require them. It is also a most successful way to help the monotones.

In every group of children there are always a few who work quickly, making it necessary to find other things for them to do. Such ideas as the following will be found of great assistance:

EXAMPLE. The children have just completed a music story, having made their selections from the center of the table, as you sang. Louise and Kenneth heard all the tones quickly, but the remainder of the group made mistakes, necessitating the repetition of the story. Permit the two children who heard it correctly to turn their disks face down and go to any material that you may designate and select what is in the story; upon their return have them place what they have chosen underneath those that are turned down.

The "finding of something to do," or the giving of other things to do, will be easily cared for if the different types of

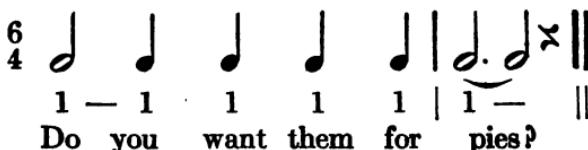
material are utilized, thus enabling the quick ones to be occupied and the slow ones to work without being made to feel it.

If a small group is Playing Store, use the colored objects of various kinds, letting the singing voice share with the speaking voice in the buying and selling. In this, as in other activities, the leader must be sure of her note values. In conversations, the long sound is used in a variety of places, as are also words of two syllables. The plan of adhering to the long sound at the end and in the center of a sentence, as well as the practice of using one-syllable words, refers specifically to stories made by the children, or sung for the children to hear and reproduce. The object in a conversation is to get the sound repeated that they may hear it, sing it, and feel the rhythmic values.

PLAYING STORE

EXAMPLE. The kind of article which is purchased determines what tones should be selected for the conversation. We will say that the child wants to buy red apples, lemons, or plums.

Child. 

Storekeeper. 

Child.

$\frac{2}{4}$ d d | d | d | d | d ||
 1 1 | 1 — | 1 | 1 | 1 — ||
 No, no, no, just to eat.

Child.

$\frac{4}{4}$ d d d d | d d ||
 3 3 3 3 | 3 — 3 — ||
 Mo - ther wants some lem - ons.

Storekeeper.

$\frac{4}{4}$ d d | d | d | d ||
 3 3 3 — | 3 — 3 — ||
 Do you want ma - ny?

Child.

$\frac{4}{4}$ d d d | d | d | d ||
 3 3 3 3 | 3 — 3 — ||
 Just a half a doz - en.

Child.

$\frac{4}{4}$ d d | d | d | d ||
 5 — 5 5 | 5 5 — ||
 How do you sell plums?

Storekeeper.

$\frac{4}{4}$ d d | d | d | o ||
 5 5 5 5 | 5 — ||
 Fif - ty cents a peck.

Child.

$\frac{4}{4}$ d d | d | d . \times ||
 5 5 | 5 — | 5 — . \times ||
 That is too much!

After the children have had a little practice in playing in this fashion, it will be noticed that it is possible for them to play without assistance; that is, to sing the pitch accurately and rhythmically without depending upon the leader to start them.

Children like to count; let them do so with the singing tone, part of the time.

Examples of melodies made by five-year-old children :

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ○ ||
 1 3 1 5 | 5 — ||
 Will you play with me? ||

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ○ ||
 1 1 3 1 | 5 — ||
 Did you see my ball? ||

$\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ | ○ ||
 5 5 | 3 3 | 1 1 | 1 — ||
 We are go - ing down the stairs. ||

$\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ | ○ ||
 1 3 | 5 4 | 3 5 | 8 — ||
 Dol - ly's dress is pink and white. ||

THE GRADES

In schools where the music teaching has not been conducted in this way, activities should begin in the first and second grades, starting as with the children

in the five-year group, from the very first. Proceed as rapidly with the material in Part Two as conditions allow the securing of definite results.

First Grade

If the five-year group has established all the tones of the scale, and the simplest of the material in Part Two, the teacher before proceeding to divide the scale into chord groups should begin with the unused portion of the material outlined for the development of the tones of the scale. If conditions are favorable, this grade should complete all of the material designated for the Keys of F, G, D, and B flat.

Although the children will be able to accomplish the play-work a little faster than those a year younger, do not allow them to go over the work too rapidly. Consider the majority of the children. The alert ones should not push you into doing things which are beyond those who must go more slowly.

Second Grade

Review what is necessary of the play-work accomplished during the previous year; then proceed to use the material that is outlined for scale and chord forms in the story building. Find, associate, and use tones that sing together. Use the rests in the story writing in all of the nine common keys.

Third Grade

This grade should accomplish with ease the advanced types of the play-work; the wider intervals

and octaves, the harmonizing of familiar one-toned melodies, the natural minor and the rest in a larger way, in the story writing.

Conditions may be sufficiently advantageous to use the outline for the age period from 9 to 10, beginning the work in late winter or early spring.

Fourth Grade

Whether or not the third grade began the work of the 9- and 10-year period, it should be reviewed and the remainder of the outline in Part Two completed, unless it be the division of the beat. The original writing, the absolute freedom in singing a second part, the greater familiarity with the rests, passing notes, initial measure, slur and tie in the writing are of greater value than anything else, for future building. The different rhythmic patterns of the equal and unequal divisions of the beat will be easily acquired when the children have a foundation upon which to build.

Where it is necessary to use a music reader, and the division of the beat is used in the material, the development of this problem will have to begin sufficiently early to permit of the independent use of the divisions, before the book work is attempted.

RETARDED CHILDREN, OR THOSE WHO HAVE REACHED THE THIRD GRADE WITHOUT TRAINING

One of the conditions confronting every teacher, causing much annoyance, is the undeveloped ability to sing the tones of the scale. The age period makes the children more or less self-conscious, and results

are difficult to secure. Especially is this true when individual work is attempted.

Part Two contains a great deal of material which can be adapted to such conditions. Instead of beginning, however, with the single tone, use the do chord group — 1, 3, 5, adding the 8 later on. (Study Part Two.)

Use the number disks, giving to each child four of each number. Play any of the simple games that are adapted to your conditions.

Another way of working is to show the entire family of tones on the staff, using circles instead of notes. Let the children count them, then place above the circles the proper numbers. Erase, then distribute the disks that you intend using — 1, 3, 5. Sing the tones of a short melody; repeat slowly and have the proper disks selected; sing again, using the numbers; let every one stand who has on his desk the correct numbers. The row having chosen every one correctly is the winner. The children will be quick to detect tone differences, and the spirit of play will make possible the accomplishment of definite work even in the very first lesson.

The next time a game is played add the 8 of the scale. The following day show the staff positions of 1, 3, 5, 8, making the presentation as interesting as possible. Have the number disks placed in position on the desks; write a short story on the staff and have the children select the correct numbers. Note the row having chosen the most correctly. Write another story, have it studied, then erase before having the disks chosen.

It will depend upon conditions just how rapidly the other tones of the scale are added. Study Part Two and select the material that will aid you to secure the best results.

Before passing from the first use of 1, 3, 5, 8, ask the children to make music stories, directing the play-work in this way: "This morning each one is going to select from his disks four numbers, two of one kind and three of another; place them in a row on your desks, in any way that you would like to sing them." Select two or three of the stories, place the numbers on the board, and have every one sing them. Select a few more and put them on the staff, letting every one try to find the right groups. They will study their own stories and that of their neighbors, unconsciously reading staff locations and also associating numbers with notations.

With the activities guided in this manner it is impossible for the children to make mistakes. They are encouraged the next time original story writing is done to make a larger effort.

When 4 of the scale is introduced, guide the original work in a similar manner, or say: "Select for our stories this morning numbers 3 and 4 — you may have either three, four, or five tones in a group, like this — 3, 3, 4, 4, 3. Or 3, 4, 3." Let the children exchange stories, go to the board, and place them on the staff, those in their seats placing them on paper, or in a book made for the purpose of keeping the stories.

Keep the stories very simple in construction; confine them to the sections — two measures — until you are satisfied that a feeling for note values and sound

has been sufficiently established to advance into the use of the phrase. As soon as the four-measure phrase is possible, make use also of the long sound in the center as well as at the end of the stories.

Follow the order of development in Part Two, in introducing the tones of the scale. Advance as rapidly as seems advisable, but do not neglect the original story writing. The children will become familiar with tone and staff location much more quickly through that avenue of expression than through any other means or way of working.

As soon as all the tones of the Scale of C are in use, introduce the signature for the Scale of F and start all over again, using 1, 3, 5 (do, mi, sol). As quickly as possible use 1, 3, 5 of G, B flat, and D.

Return to the Scale of F and add 2 of the scale, using it first with 1, 3, 5, then with 1, 3, 5, and 4. Use the Scale of G, B flat, and D. To aid the variety use the long sound in different places. (See Part Two.)

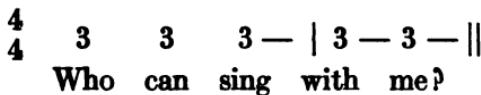
When 6 of the scale is introduced, use it in connection with 1 and 3. (See Part Two; follow the outline.) Six of the scale is so important that a great deal of play-work must be done with it. After using it with 1 and 3; 4, 6, 8; scale, in the Key of C, use the other keys and vary its use in the original stories.

The last tone of the scale to be introduced is 7. Use it first with just the 8, then with 1, 3, 5, 8. Make scale stories; divide the scale into chord groups, and begin using the remainder of the nine common keys.

The two-part singing can be started—that is, the

finding, using, and singing of tones that like to sing together — just as soon as there is sufficient understanding of the contents of the chord groups. Play a game like the following :

EXAMPLE. Have the number disks placed in position on the desks. Hold in your hand a group of large number disks, and sing 3 of the scale :



The children choose whatever they decide will sing well. Some of them may choose 4, a dreadful choice ; but show them how 3 and 4 sound when they try to sing together. If an instrument is in the room, use it ; if not, let the children sing mi, mi, mi, mi, mi — while you sing fa, fa, fa, fa against them.

Permit all who have chosen 1 to sing in reply — on that pitch — “1 can sing with you” — or, if 5, “5 can sing with you.” While the children are singing their reply join them, singing the 3 with their 1, or 5. For variety use the speaking voice, ‘ I have a number that sings with 5 choose one to sing with it.’ This type of activity increases their knowledge of intervals, chord combinations, the hearing and singing of a second part.

Take each tone of the do chord (tonic chord) and have numbers chosen that can sing with it. Later, let the children harmonize their one-tone melodies, those in their booklets. Make selections and have all in the room sing the second part, then reverse it and all sing the upper part. It may be necessary to correct different things about their construction, but all will profit by the examples. Such work will eliminate the old idea of singing “alto.” (For more extensive two-part play-work see Part Two.)

One of the things that children in this grade like to do is to make imaginative stories. The following example was written by a nine-year-old girl; she had been a monotone until this time.

She wanted to go to the circus, but with no one to take her she thought she would have to stay at home. The first five notes express her joy, when she is told that a friend will take her. (She jumped up and down.) After arrival something displeased her and she was in doubt about being glad that she was there — see the next three notes; the next four notes express her desire to go home; the next five notes show a growing desire to remain, because the clowns make her laugh; the remainder of the story expresses delight and satisfaction.

(1)

(2)

(3)

(4)

Rural teachers will find this outline helpful for their older children. Many of the games that are outlined for the first and second grades can be adapted to their needs, if time and conditions permit. Situations vary so extensively in the rural districts that it is impossible to make a definite outline; that is, give them just the type of activity that appeals to the children in their

locality. There is such a variety of play-work in Part Two that can be used for developing the language of music, and at the same time enable the children to enjoy the process of learning, that it will not be difficult for a teacher to select what best suits her needs.

ANALYTICAL OUTLINE

Order in Which the Scale Is Developed

1. Key-note.
5. Chord leader.
3. Completes tonic triad.
8. Octave.
4. Chord leader.
2. Completes lower part of scale.
6. Minor key-note.
7. Completes the scale.

First Impressions of the Durations of Sound

Two short sounds and one long sound.



Three short sounds and one long sound.



Four short sounds and one long sound.



Six short sounds and one long sound.



Nine short sounds and one long sound.



Four short sounds and two long sounds.



Six short sounds and two long sounds.



Eight short sounds and two long sounds.



Original Melodies. Sentences Containing Words of One Syllable Are Used

As each tone of the scale is presented it is used in the original story building.

In connection with the sounds the impression for a finished musical sentence is made a prominent part of the activity.

The melodies are sung with and without a text.

The Chord Forms. Extensively Used in All the Work

1, 3, 5, Tonic. ("Do chord")

4, 6, 8, Sub-Dominant. ("Fa chord")

5, 7, 2, Dominant. ("Sol chord")

5, 7, 2, 4, Dominant seventh. ("Sol 7th")

6, 1, 3, Minor triad. ("La chord")

The tones composing a chord are used in a general way, the object being to make the child familiar with the contents.

Development of the Keys

The keys having flats for signatures through 4 of the scale.

The keys having sharps for signatures through 5 of the scale.

Second Impressions of the Durations of Sounds

Two long sounds in the center.



Long sound at the beginning, center, and close.



Short and long sounds in a variety of places.

$\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ / ||

$\frac{3}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩. ||

$\frac{4}{4}$ ♩ ♩ | ♩ | ♩ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ / ||

Original Melodies. Sentences Containing Words of Two Syllables

The music stories follow the chord forms in their construction and contain the new positions of the long sounds.
Keys of F, G, B \flat , D

Scale and Chord Forms Used Together. The Accent of the Measure Is Made the Guide

Accent of the measure falling on a tone of the tonic chord.

Examples :

$\frac{2}{4}$ > 1 3 | > 3 2 | > 3 4 | > 5 — ||

$\frac{4}{4}$ > 3 4 > 5 5 | > 3 2 > 3 — | > 8 5 > 5 3 | > 3 2 > 1 — ||

Accent of the measure falling on the tonic and dominant.

Examples :

$\frac{3}{4}$ > 3 2 1 | > 2 — 3 | > 2 2 3 | > 1 — . ||

$\frac{4}{4}$ > 5 3 > 3 2 | > 1 2 > 3 — | > 2 2 > 5 2 | > 3 — —

Development of Intervals

Finding tones that sing together, first work in hearing and singing a second.

Combinations according to chord formations. Intervals that are comparatively close together.

Examples :

1, 3. 3, 5. 5, 8. 8, 5. 5, 3. 8, 3.

1, 4. 4, 6. 6, 8. 8, 6. 8, 4. 6, 4.

1, 5. 2, 5. 5, 7. 5, 2. 7, 5. 7, 2.

Original Melodies. Words of One and Two Syllables

The melodies are pictured in the nine common keys.

The chord formations and the four-measure phrases are kept active.

Use of the Rest. After the Accent

1. At the close of a sentence.



2. In place of a dot.



3. In place of a note.



Continued Use of Intervals

Wider distances and the octaves.

Accuracy of pitch and recognition of staff locations.

Examples :

Octaves

Key of D. 7 to 7. 2 to 2.

Key of E. 7 to 7. 6 to 6.

Intervals

Key of A. 5 to 4. 7 to 4.

Key of E. 7 to 2. 4 to 6.

Original Melodies. Words of One and Two Syllables

The melodies contain the new problems of the wider intervals and the rests.

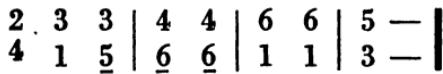
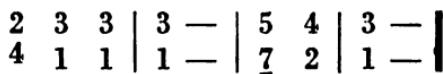
Four and eight measures are used.

Original Melodies. Combining Tones that Sing Together

Finding and associating two tones.

Harmonizing familiar one-tone melodies.

Examples : Key of F.



Minor Scale. One-tone Melodies

Natural form of the minor scale. 6, 7, 81, 2, 3, 4, 5, 6.

Beginning and closing the music story writing with 6 of the scale.

Examples :

$\frac{4}{4}$ 6 7 8 2 | 3 3 6 — ||

$\frac{3}{4}$ 6 5 4 | 3 — 3 | 6 — 7 | 6 — x ||

Continued Use of the Rest. After and On the Accent

Examples :

$\frac{2}{4}$ ♩ x | ♩ x | ♩ | ♩ | ♩ x ||

$\frac{2}{4}$ ♩ x | x | ♩ | ♩ | ♩ | ♩ | ♩ ||

$\frac{3}{4}$ ♩ x ♩ | ♩ x | ♩ | ♩ | ♩ | ♩ | ♩ x ||

$\frac{3}{4}$ x x ♩ | ♩ x ♩ | ♩ x ♩ | ♩ x ♩ x x ||

$\frac{4}{4}$ ♩ ♩ x ♩ | ♩ ♩ ♩ x | ♩ x ♩ x | ♩ x. x ||

The Visitor. A Note between Two Chordal Tones

With all of the chords.

Examples :

Tonic chord.

$\frac{2}{4}$ 1 3 | 3 (2) | 3 3 | 5 — ||

$\frac{2}{4}$ 8 (7) | 8 5 | 3 3 | 1 — ||

Sub-Dominant.

2 8 3 | 4 (3) | 8 6 | 5 — ||
4 x

*The Initial Measure***Example: Key of G.**

4 5 | 1 5 3 1 | (1 2 3) 5 — x |
4 The world is full of joy,
(4) 4 | 2 4 7 7 | 1 — ||
For ev - ry girl and boy.

*The Slur***Example: Key of F.**

3 1 2 3 | 1 2 3 |
4 Winds are blow - ing
2 3 4 | 5 — x ||
o'er the lea.

*Original Melodies. Words of One, Two, and Three Syllables*

The music stories contain the new problems and the combining of two tones. Harmonizing familiar one-voice melodies and constructing new combinations.

The Divided Count. Equal Values

Changing familiar rhythmic patterns.

Examples :

The first example shows a continuous sequence of eighth notes. The second example shows a sequence of eighth notes grouped into pairs. The third example shows a sequence of eighth notes grouped into pairs, with the last note being a sixteenth note. The fourth example shows a sequence of eighth notes grouped into pairs, with the last note being a sixteenth note.

The Dotted Note. Equal Values

Changing familiar rhythmic patterns.

Examples :

The first example shows a sequence of eighth notes followed by a dotted eighth note. The second example shows a sequence of eighth notes followed by a dotted eighth note. The third example shows a sequence of eighth notes followed by a dotted eighth note, with the last note being a sixteenth note. The fourth example shows a sequence of eighth notes followed by a dotted eighth note, with the last note being a sixteenth note.

PART TWO

**DEVELOPMENT OF THE TONES OF THE SCALE AND
DURATION OF SOUND**

CHAPTER SIX

INSTRUCTIONS

In the following pages many things have been taken into consideration: the conditions in the school-room, the need for fostering individual and collective experiences, the pleasures that games afford, and the value of the social contact during the process of learning the language of music. The material, even the syllables — do, re, mi — must become to each one only a means to an end. The games have been so constructed as to avoid any waste of time. In adapting old games like "New York" or "Pies to Sell" or making new games, it must be remembered that every child must be occupied as much as possible. Do not keep the same game "going" too long; have new games simple in character, directions easily remembered. Above all else have them suited to the age period and the conditions of the school.

There are three reasons for using the Scale of C in the first presentation: the original melodies to be made by the children, its importance in musical history, and the value of 4 and 5 in locating keynote and signature. Note duration and tone are taught together. Large use is made of the singing voice in conversation, thus establishing with ease rhythmic value and sound. The original story building begins with the introduction of the very first tone of the scale, and the application of text to sound.

A musical story is the combining of three or more tones rhythmically and musically. The melodies are

called "music stories," to the children. In the singing of sentences, in the exchanging of questions and replies between the leader and the children, the contents of sections and phrases must be used. The stories for hearing and singing, which make use of two or more of the scale, must be short — contents of a section. In the first play-work, place the long sound at the end of all stories.

In the beginning it will be necessary to lend assistance in the singing of the various pitches. Reward the child for hearing and naming the sound correctly — giving temporarily into his possession whatever represents the tone. Later, when a fair degree of independence is achieved, the correct pitch must be sung without the aid of the leader.

In using material, disks or blocks, or anything else, have the children lay it on the horizontal, whether they are making stories of their own or selecting what is being sung for them.

Example :



It is necessary for the leader to be familiar with measure, in order to assist the children in the singing of their stories. Accent definitely. The *feeling* for measure, section, and phrase is the first requirement in this text. The children need to develop the sense of values through experiences.

The make-believe stories that are used to introduce

the tones of the scale are intended for children under the age of seven. It is doubtful if they will have the same interest for children beyond this age. Do not waste valuable time telling long stories, or those that are too fanciful in character. The conversations with the children must be carefully guided and the situations made interesting.

Always establish the pitch of 1 — the key-note — with yourself and the children before beginning any type of tone work. In singing with the syllable "loo," sustain the tones. The instructions are of greater value if given with the singing voice.

After the do, mi, sol, do (1, 3, 5, 8) have been introduced, the long sound must appear in the center as well as at the end of the stories.

In associating words with the music stories, the greatest care must be exercised in choosing one-syllable words — one word to a sound. Although the two-syllable words are commonly used in speech, little children do not know how to divide a word into two parts and use the two sounds. In singing melodies for the children to hear and select disks, sing words with them as frequently as possible. The mere singing of sounds is not sufficient to develop the skill that is necessary to use with ease and intelligence text and sound together.

To explain the games, the same type of material will be mentioned throughout the text. Other things should be used: anything in your supplies that will lend variety to the activities.

In presenting the different play birds, preface your stories with interesting things about real birds. Choose

one having in his plumage the color of the make-believe bird.

Red bird	Robin
Orange bird	Oriole
Yellow bird	Canary
Green bird	Parrot or green canary
Blue bird	Blue bird
Purple bird	Purple finch
Pink bird	Australian parrot
Light red bird	The cardinal

THE PLAY BIRDS

- 1 of the scale is represented by a dark red bird.
- 2 of the scale is represented by an orange bird.
- 3 of the scale is represented by a yellow bird.
- 4 of the scale is represented by a green bird.
- 5 of the scale is represented by a blue bird.
- 6 of the scale is represented by a purple bird.
- 7 of the scale is represented by a pink bird.
- 8 of the scale is represented by a light red bird.

Section, — two measures :

The image shows three measures of music in common time (indicated by a '2' over a '4').

- Measure 1:** Contains two eighth notes followed by a vertical bar line and a double bar line.
- Measure 2:** Contains three eighth notes followed by a vertical bar line and a double bar line.
- Measure 3:** Contains four eighth notes followed by a vertical bar line and a double bar line.

Phrase, — four measures :

The image displays six horizontal musical staves, each consisting of four measures. The first staff is in 2/4 time, featuring eighth notes and quarter notes. The second staff is in 8/4 time, also featuring eighth notes and quarter notes. The third staff is in 4/4 time, showing a more complex pattern of eighth and sixteenth notes. The fourth staff is in 2/4 time, the fifth in 8/4 time, and the sixth in 4/4 time. All staves conclude with a double bar line.

A STORY ABOUT ROBIN REDBREAST¹

One morning after a hard rainstorm two children stood at a window watching a bird taking a bath. The sun was shining brightly, but the little lawn in front of the house was too wet for the children to walk upon. There was one pair of feet, however, that did not mind the wet. Whom do you think those feet belonged to? A bird, a Robin Redbreast!

He had wakened before the children did, just before daybreak. And the very first thing he wanted to do was to take a bath and dress himself. What do you suppose he used for a bath tub? The gutter? No, he liked a puddle in the middle of the road much better. It looked so clear

¹ Adapted from stories written by a student.

that he could see himself in it. You know that our lovely robin is a very proud bird.

Well, after this little robin had splashed around in one puddle, he thought he would try the next one; it looked better than the one he was using. After he had hopped from one puddle to another a few times, he began shaking the water off of his feathers and dressed himself. Then came the hunt for breakfast. He was *so* hungry.

The children had been called to the dining room to eat their breakfast, and were almost through when they heard a bird begin to sing. Who do you suppose it was? Yes, Robin Redbreast! He was in the apple tree, singing one of his finest songs, and looking so clean that his red vest, of which he is so proud, was more beautiful than it had ever been before, so the children thought.

CHAPTER SEVEN

PRESENTATION OF THE RED BIRD (1 OF THE SCALE)

THE first song playmate is the dark red bird; hence Robin Redbreast is a fine bird for the true story. The vest of this kingly songster resembles the color of the play bird.

TYPE OF MAKE-BELIEVE STORY

"This morning while I was busy thinking of my little boys and girls, planning happy, useful things for them to do today, I went upstairs to find something for my mother. In the great big box where she said I would find another box — the one she wanted — I spied a little box, and because I could not quite remember what had been put away in that box, I lifted the lid and there — well, what do you think I found? (Conversation.)

EXAMPLES OF CONVERSATIONS.

Mary. "A little doll you used to play with?" "No, Mary, it was not a doll." *Oliver.* "I know, a jack-in-the-box!"

"No, — guess again. It is the color of something the robin is very proud of, but its name is quite different." (Conversation.)

"What does the robin like to do?" *Will.* "I know, sing!" "Yes, he likes to sing — oh, such a lovely song! — and what I found in that little box will help us to sing."

(Reveal the play bird and sing on the pitch of middle C — added line below the staff — the song name of the bird. Secure your pitch from a pitch pipe, unnoticed, or have the tone sounded softly at the piano.)

Sing :

$\frac{2}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ||
 "I'm a lit - tle red bird, do, do, do."||

Have the children play a part in receiving him, singing on the same pitch :

Children :

$\frac{2}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ||
 "How do you do?"||

Bird :

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ||
 "May I play with you?"||

As much may be done as seems advisable. Prolong the conversation until all are satisfied with looking at the bird card and talking about it. Sing his name, find other things that are red, let the children play that they are birds, and so forth.

The next time the children are together, play a game of "Find" as follows :

FIND

Hide a sufficient number of bird cards, or disks that have been mounted, in nooks and corners, under and in articles about the room, or out of doors, to permit of each child finding at least two of them. Instruct the children to find one at a time, return to the leader,

sing the tone represented, and then search for another one.

Upon returning with the bird card the child sings to the leader :



"Found a lit - tle red bird, do, do, do." ||

If the disks are used, have only the name repeated :



The singing of the name three times can be frequently substituted and save many minutes. The search continues, and each time the child returns to the leader the sentence is repeated. After all have been found, the child having the largest number of cards wins the game.

PATTERN MAKING

To vary the activities have the children use the unmounted disks of the same color for pattern making. This is a game which has for its chief object the repetition of sound.

Give to each one a definite number. The outlines of a ball and a chair can be made with seven disks ; a track or a row of marbles, with ten disks ; stair steps, thirteen disks.

EXAMPLE.

Track. Marbles.

Stair steps:

In singing a pattern, begin where you would place your pencil to draw the object. The children enjoy singing their patterns, and as the repetition of sound is a vital element in securing uniformity of pitch let them sing their "pictures" individually and collectively, using the name of the bird, also words. In selecting word stories for the patterns, you are at liberty to use anything that will make interesting conversation.

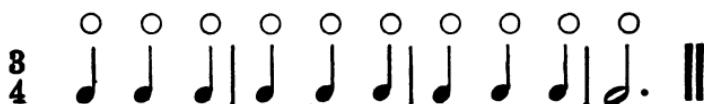
The leader must remember to emphasize the accent of each measure and observe the long sounds at the close of each phrase. The children will follow her example, thus gaining unconsciously, from the very beginning, a definite feeling for a finished musical sentence.

Children frequently ask for more than is given them, when making patterns. If you wish to increase the number of disks, do so according to what is already given. If they are making patterns with seven disks, add three more.

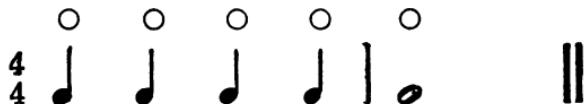
Seven disks :



Three added :



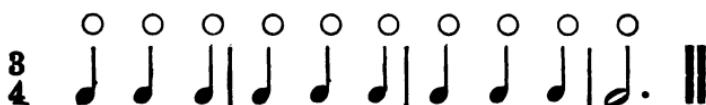
Five disks :



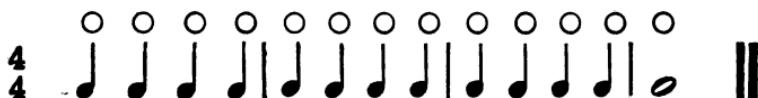
Two added :



Ten disks:



Three added:



To build according to a quantity contained in a measure, the leader or teacher must become familiar with measure and know how many to add. Letters, numbers, and simple objects, anything that does not require the use of more than thirteen disks, may be used for the pattern.

CHAPTER EIGHT

PRESENTATION OF THE BLUE BIRD (5 OF THE SCALE)

TELL a true story of a blue bird, his beautiful dress, and some of his habits. Then tell the "make-believe" to introduce the play bird of the same color.

TYPE OF MAKE-BELIEVE STORY

"Yesterday when I was getting ready to go home — I had my hat on and was almost ready to leave the room — I remembered that our lovely play birds had not been tucked away in their nice little corner in my table. Well, as I was taking care of them it seemed to me that I heard them talking to themselves. Did you ever hear birds talk? Just listen to them carefully sometime and you will be surprised at what you hear. They do not talk as we do. They have their very own way of talking, and I think it is a lovely way. (Conversation.)

"Can you guess what our birds were saying? They wanted one of their playmates to make you a visit. So, just as soon as I reached home I went right upstairs to that big box for the kind of bird they wanted, and what do you suppose I found? Those birds were out of the box, waiting for me! They seemed to know where they were going, and right away they began to sing:



"We are blue birds, sol, sol, sol."

As the sentence is being sung the birds should be held to view, placed on table or floor. What is done

with them depends on the situation. Sing the line several times, make their coming one of cheer and good will. During the conversation with the children use the singing voice as much as possible. Let a game of guess follow, either at once or the next day. (Sometimes the children ask, "Is that a truly story?" When they bring up the question, talk about houses that they build in the sand and real houses; railroad tracks they build with blocks and tracks that trains use; birds that we play with and birds that "truly" sing, etc.)

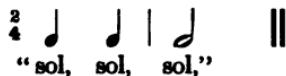
GAME OF GUESS

Group of Ten or Twelve

The leader holds in her hand as many of the red and blue birds as can be conveniently managed. Choose a child to start with and ask with the singing voice:



If you have asked the question on 5 of the scale and the child responds,



the card is given temporarily into his possession. Learn to work quickly, as thus the attention of the children is more easily held and they are more alert. If the

reply is wrong, pass to the one next in line, singing on the correct pitch, "Can you," etc. When the supply in possession of the leader is exhausted, the child holding the largest number of cards wins the game. No one should have a second "try." If all miss it, the card belongs to the leader, who is always in the game.

Schoolroom

If there is not time to outline birds on colored paper for the children to cut and own, let them mount the colored disks on $1\frac{1}{2} \times 1\frac{1}{2}$ inch squares. All the children in the three rows to the left hold red bird cards, or disks; all to the right the blue ones. Sing to the entire room, "Can you guess its name?" Every child must make his own decision. If some of the children having blue birds hold them up while you are singing the question on 1 of the scale (red), score one on the board for the blue bird side, and vice versa. The side having the fewest marks wins the game. You may hold the bird cards in your hand or paste on a strip of paper colored disks, arranged in the order in which you sing the tones. The latter can be shown to the children, which pleases them and fixes the idea.

GAME OF "GET THEM"

This game must follow a "Game of Guess" or "Find." The leader tries to get all of the birds in her possession again. To an individual sing this question: "Have you this?"

EXAMPLE. "Julia has two blue birds, and John has won a red and a blue bird." The leader sings the question to Julia on the pitch of 1 (red bird), and Julia, not hearing correctly, holds up one of her blue birds, which of course is wrong and she loses the card.

John is addressed on the pitch of 5 (blue bird), and he hands a dark red bird to the leader, which of course is lost. Every child forfeits his bird if the wrong one is picked up. The child who is able to keep all that he won in the first game is the winner.

FIND

*Group of Ten or Twelve
Large Group if Out of Doors*

Hide the cards carefully, almost out of sight. The children need really to hunt for them. Use the plan outlined for the red bird.

The monotones may be slow in changing pitch, hence it is necessary to encourage and help each one, letting them go in search of another bird card, even if they persist in singing 1 of the scale for 5, and vice versa. They frequently hear a tone accurately before they develop the ability to sing it, and this fact must be remembered in all of the game work.

ANOTHER WAY OF PLAYING THE GAME

Group of Ten or Twelve

Use bird forms that have been cut from colored paper. Divide the children into two groups. Pin on one group the red birds, and on the others the blue

birds. Let each group take turn about in hiding. If red birds are being found by the blue birds, the latter must be able to sing, when presenting the red bird to the leader:



If the blue bird is unable to sing the sentence on the do bird's tone, 1 of the scale, he must forfeit his bird. The group having the most in it wearing birds wins the game. Only children who do not lose their birds can hide the second time. If many children lose their birds during the first hiding, do not play the game more than twice. It is necessary to keep all the children occupied.

USE OF MOUNTED DISKS

Group of Any Size

Cut a stiff board into squares, $1\frac{1}{2} \times 1\frac{1}{2}$ inches. Give eight squares to each child, with a small envelope to keep them in. Distribute to each one the gummed disks, four red ones and four blue ones. You may divide the correct number of colors for the children or have large boxes in which the disks are placed, letting the children supply themselves. First secure the red ones and paste them before getting the blue ones.

After the colors are mounted, place all the red ones in a pile and have them moved to the left and some

six inches above the edge of the desk or table. Place all the blue ones together and move them next to the red ones, to the right.

Let the children sing each of the tones once or twice, just to review the sounds, and then ask them to select the ones you will sing for them. Show them that if the red bird story is sung they are to take one of the red mounted squares and place it to the left, near the edge of the desk. The next one they hear is to be selected and placed by the red one, and so forth, until the story is finished. As you proceed, conversation will be necessary, and it is best to carry it on with the singing voice.

EXAMPLE. On the pitch of 1 sing :

$\frac{8}{4}$     "This one sings first."	 	$\frac{2}{4}$   "Then this."	
$\frac{2}{4}$    "This one next."	 	$\frac{2}{4}$ 1 1 5 — Finished story, "Did you call?"	

In using the sentences, instead of "loo," the child has more chance to hear the sound and make a selection. Have the children sing the story using the bird names, do, do, sol. Ask for new words to say to it; select words out of their immediate surroundings.

EXAMPLES FOR FURTHER WORK OF TYPE OUTLINED ABOVE.

$\frac{2}{4}$ 5 1 5 — Come and see.	$\frac{4}{4}$ 5 5 1 1 5 — — Did you see my drum?
---	--

$\frac{2}{4}$ 5 5 | 5— || $\frac{4}{4}$ 5 5 5 5 | 1— ||
Hear the bell. Give me your red ball.

$\frac{2}{4}$ 5 5 | 1— || $\frac{4}{4}$ 1 1 5 1 | 5— ||
Watch me jump. Won't you play with me?

$\frac{3}{4}$ 1 1 5 | 1—. || $\frac{4}{4}$ 1 5 5 1 | 5— ||
John may go too. Watch the boys and girls!

ORIGINAL STORIES

Group of Any Size

Place the mounted disks in position on desks or tables. Guide the work by asking the children to make a story with three of their disks; with four, and then with five. Encourage the singing of the stories individually and collectively. After a game of "Find" let the children make stories out of those in their possession.

EXAMPLES. "Frank has found five disks and can make several music stories out of them." (1, 1, 1, 5.)

"Susan has found three disks and there is nothing for Susan to do but to place them in a row." (5, 5, 5.)

$\frac{4}{4}$ 1 1 1 1 | 5— || $\frac{2}{4}$ 5 5 | 5— ||
Did you hear me call? May is here.

$\frac{4}{4}$ 1 1 5 1 | 1— || $\frac{2}{4}$ 5 5 | 5— ||
I can jump and run. That is mine.

$\frac{4}{4}$ 5 1 1 1 | 1— ||
Help me make a track.

VISUALIZING

Group of Any Size

Use groups containing three, four, and five disks. Place the mounted disks in position on desks or tables. Prepare a few strips of paper on which have been pasted gummed disks, red and blue. Show first one having three in the story. Remove it from sight and ask the children to take the corresponding colors from their individual piles. Note the one placing it correctly. Determine if possible the first one to do it. He wins the game. Sentences that have been used in other ways may be utilized for this work.

EXAMPLES.

The first example shows a pattern in common time (2/4) with a measure consisting of two eighth notes followed by a sixteenth note. This is followed by a double bar line, then a measure in triple time (3/4) with a dotted quarter note, a quarter note, and another dotted quarter note. Another double bar line follows, then a measure in common time (2/4) with a dotted quarter note, a quarter note, and a sixteenth note. The pattern continues with a double bar line, then a measure in triple time (3/4) with a dotted quarter note, a quarter note, and another dotted quarter note. This is followed by a double bar line and a final measure in common time (2/4) ending with a half note. Below the music, the notes are numbered 1, 1, 5 for the first measure, 1, 1, 1 for the second, 5 for the third, 1, 1, 5, 5 for the fourth, and 1 for the fifth.

The second example shows a similar pattern but with different note values and measures. It starts with a measure in common time (2/4) with a dotted quarter note, a quarter note, and a sixteenth note. This is followed by a double bar line, then a measure in triple time (3/4) with a dotted quarter note, a quarter note, and another dotted quarter note. Another double bar line follows, then a measure in common time (2/4) with a dotted quarter note, a quarter note, and a sixteenth note. The pattern continues with a double bar line, then a measure in triple time (3/4) with a dotted quarter note, a quarter note, and another dotted quarter note. This is followed by a double bar line and a final measure in common time (2/4) ending with a half note. Below the music, the notes are numbered 1, 5, 1 for the first measure, 5, 5, 1 for the second, 5 for the third, 5, 1, 1, 5 for the fourth, and 5 for the fifth.

GAMES OF GUESS

Group of Ten or Twelve

Place the mounted disks colored side down in a box. Let the children each choose one. When all are supplied, the leader asks individually, "What have you?" The child sings his responses: "I have 'do,'" or "I have 'sol.'" Those who fail to sing their tones correctly must give up their disks.

The children gain much freedom and independence of effort in such work and should be allowed to do the best they can in making replies. The teacher should not lend assistance until after the first effort is made. She does not know what the children have chosen. The game may be changed in this way : Leader sings on 5 of the scale, "Have you this one?" If the child addressed has it, recognizes it, shows it to the leader, and sings, "Yes, yes, yes," it remains in his possession. If the next one addressed has 1 of the scale, and the leader repeats her question on 5 of the scale, the child must determine the pitch and reply, "No, no, no." If he fails, and says, "Yes, yes, yes," the disk is lost. The replies are made on the tone used by the leader.

GAME OF GUESS*Schoolroom*

Place the disks in position on the desks. Ask each child to hold a disk in his hand. Pass from child to child as quickly as possible, asking your questions. All will be alert, for every one is supplied with disks, and no one knows to whom your questions will be addressed.

EXAMPLE. If Jane is holding a red disk (1) and you sing your question to her on the pitch of 5, she must recognize the pitch you are singing and also remember what she has in her hand. If she replies, "Yes, yes, yes," the disk must be replaced with others on the desk.

Ask at least two children from each row. The row that did not lose a disk is the winner.

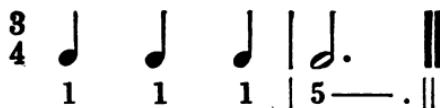
If the teacher wishes to have six boxes in which are placed the disks in use, ask the monitors to pass them to the children and let each child choose from the boxes instead of from those in his envelope.

The game may be played by asking the children to hold up what they have in their hands, in response to your questions. This will enable the hearing only to figure in the game, but it is advisable to use it. Variety is the secret of success. The same work can be done over and over again if the manner of "dressing it up" is sufficiently varied.

SHORT AND LONG SOUNDS

Sing different groups with "loo" and have the children tell how many short sounds they heard, how many long ones. Hearing a group of sounds cannot begin too soon.

EXAMPLE.



"Harold thinks he heard four 'dos' and one 'sol,' four short and one long sound. I will sing it again." Repeat the story and give any assistance that is necessary.

CHAPTER NINE

PRESENTATION OF THE YELLOW BIRD (3 OF THE SCALE)

TYPE OF MAKE-BELIEVE STORY►

ALL of us know what a playmate is, don't we? (Conversation.) We came near forgetting to mention our lovely birds ; they are the best of playmates. Just think of the happy times they have given us ! Well, yesterday noon I wanted to show our birds to a visitor, but when I went to get them they were nowhere to be found ! I said, 'Oh, what will the children do !' Can you guess what I did just as soon as I reached home ? (Conversation.) Yes, you are right, I went upstairs to that big box and there were all of our birds, telling other birds about their good times with you. I went downstairs just as softly as I could walk and waited until everything was still ; then I crept back to the box, but the birds were gone ! Of course I wondered where they could be, but when I came into the room this morning a surprise awaited me. There were all of our red birds and blue birds together, and the dearest little yellow birds were sitting between them, just like this. (Place upon table or hold to view three birds, red, yellow, and blue.) It did not take me long to find out the name of this new playmate, and when I heard the sweet story he sings I could hardly wait for school time to tell you all about him. He sings :



I'm a lit-tle yel-low bird, mi, mi, mi.

"Do you think you will be able to tell the story of the yellow bird when you hear it ? Shall we play a game ?"

GAME OF GUESS

Try the children, and see how many can sing unassisted the story of the red bird, then the story of the blue bird, then the story of the yellow bird. Place the bird cards that you are to hold in your hand for the game in this order: (1) *Yellow, yellow, red, yellow, yellow, red, yellow.* *Yellow, blue, yellow, yellow, blue, blue, yellow.* (2) *Red, red, blue, red, blue, yellow, yellow, red, yellow, yellow.* (3) *Red, blue, blue, yellow, blue, yellow, yellow, blue, blue.* (4) *Blue, yellow, red, red, yellow, yellow, blue, yellow, red.*

The children will be inclined to anticipate, and so it will be well to surprise them by repeating the same tone. They expect to hear you change to a new one, which means that they are *guessing* instead of listening, instead of really thinking about it.

If the group is small, follow the plan of giving to the individual the card correctly guessed.

For schoolroom conditions work by rows; divide the boys and girls or call upon them individually. If the leader has her melodies on strips of paper and takes the rows in their regular order, it will be a simple matter to note on each color the number of hands raised.

EXAMPLE. For red (1) hold up the right hand.

For blue (5) hold up the left hand.

For yellow (3) hold up both hands.

Row 1. The blue bird story is sung for them. Four of the children hold up both hands, and two of them the left hand. Make note of the figure 2 over the color on the paper marked Row 1.

Row 2. The red bird story is sung for them. Five of the children hold up the right hand, and one of them both hands. Make note of the figure 5 over the color on the paper marked Row 2.

After giving each row two trials, show the paper to them, and put on the board the number in each row that heard their tones aright. The row having the largest number wins the game.

FIND*Group of Ten or Twelve*

Follow the previous plan. Hide more of the yellow birds than the red and blue ones. Following is the line the children sing upon returning with the yellow bird:

*Schoolroom*

Play out of doors if possible. Indoors, hide among the children in every other row, and about the room. Give permission to the remainder of the children to find the disks. Girls may ask those in their seats if they have certain disks, and the boys hunt around the room. If many return at once with the same kind of bird, have all sing the sentence together.

To the mounted disks already in use add four new squares and four yellow disks. Place them in order, putting the pile of yellow ones that the children have prepared between the red and blue ones.

Sing stories for the children to hear and dictate them also with the speaking voice. Continue the construction of original stories. The following plan will enable the leader to do systematic work. Sing the story as a group instead of singing one tone at a time. Have the disks selected at the completion of the story. The singing of several tones together must be used in connection with the single-tone hearing and singing. Use loo, la, and words.

EXAMPLES.

(1) $\frac{2}{4} 1 \ 3 | 3 - ||$ $\frac{2}{4} 1 \ 1 | 3 - ||$
 Go and hide.

$\frac{3}{4} 1 \ 3 \ 1 | 3 - . ||$ $\frac{3}{4} 3 \ 3 \ 1 | 3 - . ||$
 Find Jo and me?

$\frac{4}{4} 3 \ 3 \ 1 \ 1 | 3 - - - ||$ $\frac{4}{4} 1 \ 3 \ 3 \ 1 | 3 - - - ||$
 Can you count to ten?

(2) $\frac{3}{4} 5 \ 3 \ 3 | 3 - . ||$ $\frac{3}{4} 5 \ 5 \ 5 | 3 - . ||$
 See the white snow!

$\frac{3}{4} 5 \ 5 \ 3 | 5 - . ||$ $\frac{2}{4} 3 \ 5 | 3 - ||$
 Who is out there? John and Joe.

$\frac{4}{4} 3 \ 3 \ 3 \ 5 | 3 - - - ||$ $\frac{4}{4} 5 \ 3 \ 3 \ 5 | 3 - - - ||$
 Down the hill we go.

(3) $\frac{3}{4} 1 \ 1 \ 3 | 5 - . ||$ $\frac{3}{4} 3 \ 5 \ 3 | 1 - . ||$
 Close the side door.

$\frac{4}{4} 1 \ 3 \ 1 \ 5 | 3 - - - ||$ $\frac{4}{4} 3 \ 3 \ 5 \ 5 | 1 - - - ||$
 Ed may clean the boards.

FINDING GAME*Schoolroom*

Hide all the red birds in one corner of the room, distributing them as much as possible. Put the blue birds in another corner, and all the yellows in the opposite corner. Tell the children where the different colors are hidden, divide them into three groups, and designate what each group is to find ; then begin your tone singing.

The children will watch you to see if by any chance you are looking toward the corner where the one you are singing is hidden. Each group and each individual are to work independently. If you are singing 3, the yellow bird story, and a child in the blue bird group gets a blue bird, let him alone. Continue singing the tones you have selected and at the close show the children the strip of paper on which the story is pasted. The group having only the color they should find wins the game.

EXAMPLES. Sustain each sound long enough for the children to think about it. Remember that the repeated sound is very valuable ; the children need to hear it many times to establish it. Sing sentences like the following :


“What is this one?” (Red)


“This one?” (Red)



2 1 1 | 3 1 | 3 5 5 — ||
 4 r r y r y b b —

2 1 3 | 3 5 | 5 1 3 — ||
 4 r y y b b r y —

MEMORY GAME

Group of Any Size

Place the disks in position on the desks. Dictate or sing a melody of three, four, or five sounds. As the story is sung, have the children select the proper disk, hold it up to view, then place the selection face down. At the conclusion of the story, ask the children to take from their disk piles the corresponding ones, placing them face up and below those that are turned down. When this has been done read the story, and have the first row of disks turned over.

The largest number in any one row, correctly placing the second line of disks, wins over the other rows. Should there be a tie, permit the children to decide the question of winners.

EXAMPLE. The story sung is 1, 3, 1, 3, 5.

Janet hears the five sounds correctly, but in trying to remember their order has some difficulty.

Turned over 1, 3, 1, 3, 5.

Placed below 1, 1, 3, 1, 5.

To read music notation easily it is necessary to see and retain the contents of a section and of a phrase.

GAME FOR TABLE OR FLOOR*Group of Ten or Twelve*

Scatter many of the bird cards, placing the three colors within easy reach of every one. Sing slowly a short story, and before repeating it tell the children they are to pick up the ones in your story. The winner must have every card right.

EXAMPLES.

$\begin{matrix} 3 \\ 4 \end{matrix}$ 1 3 1 | 5 — . ||

Have you my ball?

$\begin{matrix} 4 \\ 4 \end{matrix}$ 5 5 3 5 | 1 — — ||

John and Joe are chums.

$\begin{matrix} 4 \\ 4 \end{matrix}$ 1 3 5 5 | 5 — — ||

Watch me spin my top.

Conversations like the following are often necessary. Take, for instance, the second example. "Whose bird story started the game?" Some one replies, "The 'mi' bird." "Why, Dick, is that what you heard? Listen again." Repeat the melody. "Dick, what did you hear this time?" "The 'sol' bird sang." "Sallie, did you hear me sing this?" (Sing Sallie's story, 5, 5, 1, 5, 1.) "I am going to sing the story again because some of the children could not have listened

carefully." There may be many "Sallies," and the repetition of the story will no doubt correct all the mistakes.

PLAYING PARTNERS

Schoolroom

Give to every other row several birds of each color, or use the mounted disks in the envelopes. Sing the story just noted for the small group. The children having the disks have the first chance to make selections. Sing the story the second time, and if the partner is satisfied that the selections are right, no corrections are made. If he thinks he heard b, b, y, b, y (5, 5, 3, 5, 3), he picks up a y (3) and puts it over the r (1). Each child must let the story alone until the correct colors or syllable names are read. The largest number having the story right, in the partners' row, wins the game; or the row having all correct and the partners' none may be accounted the winner.

FIRST WORK ON THE STAFF

Group of Any Size

In the early work on the staff it is helpful to use colored crayolas and music staff paper. The material found in books should follow a previous and constant use of the staff. No difficulty in the matter of transition will result, for the black and white notation is used in connection with the crayolas. Paper on which the staff picture has been drawn is better than the

blackboard. Draw the lines far enough apart to place a disk between them. Present the staff as a whole; do not say anything about its construction — five lines, four spaces, clef, etc.

Into good-sized boxes — deep stationery boxes are useful — place the three colors, red, yellow, blue. Talk about pictures of various kinds before showing the staff picture; then tell the children that we can make pictures with the bird colors, pictures that we can sing. (In talking of pictures bring out the idea that there are many kinds of pictures. Pictures out of doors, on the wall, blackboard, in the open fire, etc. Lead eventually to the fact that we can have a picture like this — draw the five lines of the staff and place the clef — for the bird stories, really making pictures of the music stories that we hear and sing.)

Draw the added line below the staff, paste the red disk upon it, saying as you do so, “‘Do’ chooses to sit down here all by himself.” Paste a blue disk on the second line. “And the blue bird thought he would like to sit here, higher than the red bird’s place.” Place a yellow bird in position on the first line, saying, “Our dear little yellow bird sits between the red and the blue bird, so the only place for her is here on the first line. Can you guess what we are going to do now? We are going to see who has the sharpest eyes.”

Remove your picture, and into the eraser rail of the blackboard, or any other convenient space, put several blank staff pictures — in length about 12 or 14 inches, fastened with thumb tacks to pieces of board.

Select a few children to go to the board. Let as many as point correctly to the place where the "do" bird" belongs go to the box containing the red disks and each select one for pasting. Let the next group select the color first and try to place it. You are likely to have all kinds of results, but the experience is of value to those doing the pasting and to those who are observing.

STAFF WORK CONTINUED

Place the mounted disks on the desks. Draw upon blackboard or staff paper a large staff. As you make a closed note-head (●) on the added line, converse with the children. "Who can take out the color for the bird that lives here?" (1) Place a note-head (●) on the second line. "And who is here?" (5) Place a note-head (●) on the first line. "I am sure every one remembers who likes to stay here." (3) Place another note-head (●) on the added line, saying, "Let us put another one down here." (1)



Conversation may be needed. "Julia, what did you choose for this one?" (Point to the second line.) *Julia.* "Blue." "That is right. Tony, what did you choose for this one?" (Point to the first line.) *Tony.* "Blue." "Well, Tony, what would you choose for this line?" (Point to the second line.) In the

beginning quite a little conversation will be needed, and the teacher must be guided by conditions. The following games are useful for further practice. A generous supply of disks and small envelopes should be in the possession of every leader.

EXAMPLE.

$\frac{4}{4} \quad 1 \quad 3 \quad 5 \quad 5 \mid 5 - - \parallel$
I can play a drum.

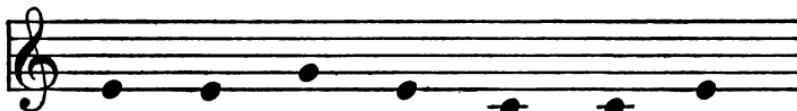
Into each envelope put one red disk, one yellow disk, and three blue ones. When class time comes, give an envelope to each child. Let him empty the contents on the desk, leaving them disarranged, but color side up. Ask the children to listen while you sing a story. Sing it twice and slowly, using the words. The child able to put the story together quickly and without a mistake wins the game. The teacher may rearrange the disks thus:

$\frac{4}{4} \quad 5 \quad 5 \quad 3 \quad 5 \mid 1 - - \parallel$
Come and join the game.

She may also ask the children to make an original story with the same disks.

A STAFF STORY

Have the mounted disks arranged in order. Draw a large staff picture on the board and place the following story in position, using white crayon and closed note-heads:



The first one putting his colors in the right order wins the game. In order for the child to place the colors correctly he must read the black and white picture, a practice which cannot be too frequently experienced.

STAFF PICTURES FOR COLORING

Make short stories on staff paper, using circles for note-heads. Let the children outline them with the correct colors.

If the number in the group is too large to prepare the staff pictures, let the children make a story with their mounted disks and then have the fun of making the picture on the staff paper.

FIND

Have the children make stories with those found, select a few and place them on the staff. If those having the chosen stories recognize them before some one else does, they keep them; otherwise they are forfeited to the ones making the right selections.

EXAMPLES.

Robert's story — yellow, yellow, blue, red.

Ruth's story — red, blue, yellow.

The leader pictures the one Ruth has made, but Robert recognizes it. The leader pictures several more and among

them is Robert's story, but he fails to recognize it. He returns his disks to his envelope and loses the credit of recognizing the other story.

The leader can vary the play-work endlessly, if she will keep constantly before her the fact that a given number of counts must be contained in a measure, and that to be complete a music story must have in it two or four measures.

GAME OF BOY BLUE

(Planned by a Teacher)

A child is Boy Blue, and the remainder of the group constitute the sheep. Boy Blue names them the three tones, or pins on the sleeves the colors. When he blows his horn, or calls to them, only those come in who have been named the sound that he is using to bring them in.

All of the "strays" that come in with the different groups are separated after every one has been called into the fold. The group having the fewest "strays" is the winner and the next Boy Blue is chosen from that group. (This game is great fun after all of the tones of the scale are in use.) If the group is large, give the "strays" a chance to get back into the fold.

CHAPTER TEN

PRESENTATION OF "ANOTHER RED BIRD" (8 OF THE SCALE)

THE "cardinal" of Southern fame can be made the basis of a true story. If it seems desirable, avoid telling the color of the cardinal until you are ready to present the play bird. Let the children endeavor to guess his color, and instead of another "make-believe" simply say, "I found another play bird who wanted to visit you, and his beautiful dress is like the fine bird we have been talking about." After showing a picture of the cardinal and the play bird, use your own judgment in guiding the conversation, concluding with the name of the other red bird and his singing name.

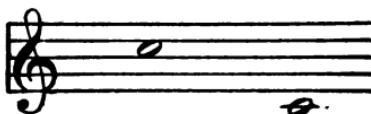


I'm an - oth - er red bird, do, do, do. ||

This bird now plays a part in the games, story building, and staff placing. Add to the mounted disks already in use four new squares and four light red disks; have them mounted.

Play games of "Find" and "Games of Guess," according to previous plans. Hide and use more of the light red bird color than of the dark red, yellow, and blue. Show where he lives on the staff—"Up above all of the others, and in a space." At once put the added line below the staff, where the dark red bird

lives. Establish the difference between the following tones: 1, 8. 1, 5. 8, 5. 8, 1.



USE OF THE PHRASE AND TWO LONG SOUNDS

Up to this point all the stories made by the children, or sung for them, have ended with one long sound. The long sound in the center as well as at the end must now be emphasized, and the fact brought to the attention of the children through the leader. Sing a story containing six sounds. If the presentation follows a game of "Find," let each child count the number found and then make stories with them. For your use choose one containing six or eight disks; conversation will be needed.

EXAMPLE. Jack has found six disks and makes a story like this, Yellow, yellow, blue, blue, yellow, red.

"Children, Jack's story sounds like this" — sing without accent: "Do you like it? I can sing it another way." (In reply to your question, "Do you like it?" the children will doubtless reply, "No," but cannot explain the reason why.)

As you repeat the story, use the accent and the two long sounds,

Yellow, yellow, blue — blue, yellow, red.

"Do you like it better? What did you hear?" *Harry.*
"One of those sol birds sang a long time." "Yes, but

which sol bird was it?" Alice. "The first one." "How are we going to remember to sing more than one long sound?"

If the group is around the table or on the floor, push to the right, blue, yellow, red, leaving between the two blue birds the space of a card. Now let them sing the story with you. Touch each card with your finger and hold your finger on the first blue card to help impress the difference in duration.

Schoolroom

Have plain paper ready for use and place the story with unmounted disks, leaving the space of a disk between the third and fourth ones of the story.



The bird cards can be suspended from tacks, if the leader wishes to prepare a board on which to hang the cards in the correct positions. Six children can be used, each one holding a tone of the story, etc.

ORIGINAL STORIES

Group of Any Size

Place the disks in position on the desks. Ask the children to make stories. Guide the activity by conversation, but allow as much freedom as possible. In walking about the room it is easy to see what is being done and mold correct habits of construction.

EXAMPLES. "Sam has chosen six disks for his story. Will he have one or two long sounds in it?" Sing the story, using the following values:

$\frac{2}{4}$ 1 3 | 5 — | 5 5 | 1 — ||
 r y b — b b r — (Conversation.)

"Addie has seven bird colors in her story. Where will she find the long sound?"

$\frac{2}{4}$ 1 1 | 3 1 | 5 5 | 8 — ||
 r r y r b b lr (Conversation.)

"Earl has ten, let us listen to it."

$\frac{3}{4}$ 1 1 1 | 3 3 3 | 5 5 5 | 1 — . ||
 r r r y y y b b b r (Conversation.)

The sections containing three, four, and five notes must not be neglected. They are always useful in taking up new work and in singing groups of tones for hearing, but the larger quantity contained in the phrases also must be used. In consequence, when the children are building stories encourage the use of the phrases, especially those using the long sounds in the center and at the close.

EXAMPLES OF USING 8 OF THE SCALE.

$\frac{3}{4}$ 8 8 1 8 — .	$\frac{4}{4}$ 8 5 3 3 8 — —
$\frac{3}{4}$ 1 8 8 1 — .	$\frac{4}{4}$ 5 8 3 5 1 — —
$\frac{4}{4}$ 5 5 8 1 5 — —	$\frac{2}{4}$ 1 3 5 3 3 5 8 — —
$\frac{4}{4}$ 8 8 5 5 1 — —	$\frac{2}{4}$ 3 1 1 3 5 5 8 — —

4 8 5 5 3 | 8 — || **3** 8 5 5 | 3 3 5 | 3 3 1 | 8 — . ||

2 1 1 | 3 — | 5 5 | 8 — ||

Ned and Tom have new balls.

3 3 3 | 5 — . | 8 5 3 | 1 — . ||

4 What did you say? Come out and play.

4 5 3 3 1 | 3 — | 8 5 5 5 | 8 — ||

4 Did you make your kite? Yes, I did last night.

PUZZLE GAME

Group of Any Size

Give to each child a definite number of bird cards, or use the disks in the envelopes. Let each child select what he wishes to have in a story. Turn color side up, and scatter them near the upper part of the desks. Sing a story, and let the children try to put it together. Each child may not have chosen one half of those sung, but the game obliges him to think of what is being sung, and watch what he has, taking out as best he can those disks which represent the sound in the story he has heard. Scatter the disks again, and ask each child to make a story with four colors in it. Sing with the text the following story :

3 blue, yellow, blue, light red.

4 Come out and play.

Ask the children, "Who has a story that begins the way mine begins?" They think of what they have

in their stories and of what has been sung to them. The first one discovering that it is the blue bird singing first, and can tell the leader that his story begins with the same tone, wins the game. Another way of playing it is to sing a story and ask, "How many of those that are in your story are in my story?" If, for instance, Henry has a story containing dark red, yellow, blue, light red, and can tell you about it, and also tell what is needed to make the one you sang, he is the winner. This type of work demands a great deal of independent thought and action, but is helpful, gives variety, and fosters the doing of more difficult work.

HEARING OF PHRASE

Place the disks in position, definitely establish the pitch of one, and ask the children to listen to your story. Sing it through twice, then ask the children to tell you what you sang.

Story :

2 1 1 | 3 3 | 5 5 | 8 — ||
4
Will you run a race with me?

If any one succeeds in hearing the entire story correctly, let him build a story for you to sing for the children. Aside from the benefit derived from hearing a complete musical sentence, the habit of getting music "songwise" is being established.

OTHER EXAMPLES FOR HEARING THE PHRASE.

2 3 3 | 5 — | 5 5 | 1 — ||
4

4 3 3 5 3 | 8 — | 5 3 5 3 | 1 — ||

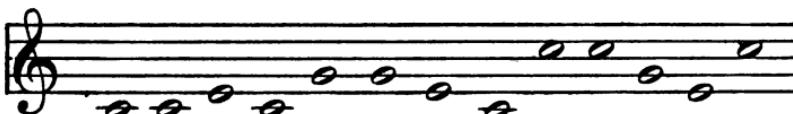
4 8 8 8 | 5 — . | 5 3 5 | 1 — . ||

All of the boys have on new caps.

BLACK AND WHITE STAFF PICTURES

Place the disks in position on the desks. Have ready a story on staff paper or on the blackboard. Ask the children to select the right bird colors; time them. The one finishing in a given number of minutes wins the game.

EXAMPLE.



Another way is to let the children choose the corresponding colors from their piles as the circles are placed. Those able to keep up with you, finishing as you do, may take turns going to the board and being the leader, provided they have chosen correctly. The child places the circles in position on the staff as you did, letting the children choose in the same manner. Do not neglect to sing the stories or do anything else of value that is mentioned by the class or thought of by yourself, but remember to emphasize the accent of each measure in the singing of a series of sounds.

OTHER EXAMPLES.

$$\begin{matrix} 3 & 3 & 5 & 8 | 5 & 3 & 3 | 1 & 3 & 5 | 1 - . \end{matrix} ||$$
$$\begin{matrix} 3 & 5 & 3 & 1 | 1 & 3 & 5 | 8 & 8 & 5 | 8 - . \end{matrix} ||$$
$$\begin{matrix} 3 & 8 & 5 & 3 | 3 & 1 & 3 | 5 & 5 & 5 | 8 - . \end{matrix} ||$$

GAME OF SPEED

Ask the children to turn the contents of their envelopes on the desks. Have them choose one blue disk, one yellow, one dark red, and two light reds. Return the rest of them to the envelopes. Have the disks turned color side up and scattered. As you sing on the different tones the sentence, "Turn this one," the disks selected must be placed in order and turned face down. The first one sung is put near the left edge of the desk, the next one beside it, and so forth. Work quickly; allow no time for hesitation or watching of neighbors; make it a race. Sing the story that you have used, and then have the disks turned face up. Those having heard the story correctly are the winners. The game may be continued in various ways. If you have used this story, light red, red, yellow, blue, light red, ask how many can name the first one that was turned over; the last one; the second one, and so forth. Ask if they can sing the tone. Sing the story again, adding one more tone, putting the long sound in the center as well as at the end of the story.

EXAMPLES.**"5" added**

4
4
8 1 3 5 | 0 — ||

2
4
8 1 | 3 — 5 5 | 8 — ||

"5" added

4
4
1 3 5 8 | 0 — ||

2
4
1 3 | 5 — 5 8 | 8 — ||

"8" added

4
4
3 1 8 8 | 0 — ||

2
4
3 1 | 8 — 8 8 | 5 — ||

"3" added

4
4
5 8 3 1 | 0 — ||

2
4
5 8 | 3 — 3 1 | 8 — ||

CHAPTER ELEVEN

PRESENTATION OF THE GREEN BIRD (4 OF THE SCALE)

CHILDREN are familiar with parrots, and an interesting conversation about them will make a fine preface for the play bird story.

TYPE OF MAKE-BELIEVE STORY

"One day I was playing with some children who knew the stories of the red, blue, and yellow birds, and a little boy asked if he could have a green play bird, just like the parrot he had at home. (Conversation.)

"Did you ever hear a parrot try to sing? (Conversation.) Well, we learned to care for the green bird that I found for this little boy better than any parrot any of us knew. Shall I tell you about him?

"One day the birds that we know were singing together, and this green bird, though hunting for something to eat, became so interested in their song that he forgot about his breakfast.

"It was not the first time that he had listened to the birds, but this morning the song was so beautiful that he flew right down between the yellow bird and the blue bird so that he could hear them better. Then something funny happened! When the green bird heard the red bird and blue bird stop singing and the yellow bird go on singing by himself, he decided to sing. Well, it sounded just as though they were quarreling! I am sure that the yellow bird must have been very much surprised, for he stopped singing right away and started to fly. The green bird was just as surprised as he was, and said, 'Oh, excuse me, please, I will

always wait for you to finish your song before I begin to sing.' That must have made the yellow bird happy, because he invited the green bird to go with him to make the children a visit. Listen to what the green bird sings."

2 **4** ♩ ♩ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

"I'm a lit - tle green bird, fa, fa, fa." ||

Let the children sing the sentence with you, then by themselves. If a piano is in the room, let the children hear the discordant sound made by mi and fa when they tried to sing together. Place the five birds in order, putting the mi and fa cards quite close together. If the children are seated in desks, have paper bird forms or the unmounted disks pinned on a strip of plain paper, or tack board, that they may be removed from sight as soon as the lesson is over.

The fourth tone of the scale is the basis of a chord, therefore it should be carefully established.

FIND

Group of Ten or Twelve

Hide more of the green birds than of the familiar ones. Use the previous plan.

Schoolroom

Divide the children into two groups. Hide more of the green and yellow birds than of the blue and red. Hide them among one of the groups and let the other

group do the hunting, or hide the disks before the children arrive in the morning. Have the boys take turn about in finding — the girls on one day and the boys on another. When playing, if many are ready at the same time with the bird card, remember to have the children sing the sentences together, to avoid having too many stand around awaiting their turn. The new tone keeps the children busy, and gives a review of the first steps. Give each child four new squares and four green disks; mount them and add to those already in use.

GAME OF GUESS

Any of the games previously outlined may be used, but that this tone may be definitely established, the following order should be considered in arranging the bird cards for this game or for story building. Vary the games and adapt them according to the development of the children.

(1)	1, 3, 1.	1, 3, 4, 3.	3, 3, 4, 3.
	3, 3, 4, 4, 3, 1, 3.	1, 3, 5, 3, 4, 4, 3.	8, 5, 3, 3, 4, 4, 3.
	8, 1, 3, 4, 3, 3, 8.	8, 3, 3, 4, 4, 3, 1.	
(2)	3, 5, 5, 4, 3.	5, 4, 4, 3, 5.	8, 5, 4, 4, 3.
	1, 3, 5, 5, 4, 4, 3.	3, 8, 3, 4, 3.	
(3)	1, 3, 4, 3, 5, 4, 3.	5, 4, 3, 1, 3, 4, 3.	8, 5, 5, 4, 3, 4, 3.
	8, 3, 3, 4, 3, 5, 3.		
(4)	5, 4, 4, 1, 3.	1, 1, 4, 1, 3.	8, 5, 4, 4, 1, 1, 3.
	3, 4, 4, 1, 1, 4, 3.	8, 8, 3, 4, 4, 8, 5.	8, 5, 4, 1, 4, 8, 8.
	5, 8, 4, 3, 5, 8, 1.	3, 8, 4, 1, 4, 8, 3.	

GAME OF GUESS*Group of Any Size*

Choose a child to face the class and hold a bird card so that all may see it, and let all sing the question :



Can you guess its name?

If the child makes a correct guess, the card should be given to him. Use as many children as possible, work quickly but without haste.

EXAMPLE. Fifteen children have guessed correctly and have cards. Move among the children, singing this question :



Who has this card?

If 4 of the scale is the tone being sung, those having the green bird must hold them up. If they fail to do so, or if those having "mi" hold up their cards, all lose them. The leader then requests that they be given to the children who are without cards. Those able to keep their cards are the winners of the game. Whether all of the children are in possession of the cards does not matter. Each child will be alert, for he knows there may be an opportunity to get a card.

FA'S PLACE ON THE STAFF*Group of Any Size*

Have ready a staff picture and use the unmounted disks. "Some of the boys are wondering if 'fa' has

a place on the staff. Indeed he has and you will not need to be told where it is."

As the conversation is in progress, place the familiar colors on the staff, leaving an extra space between the yellow and blue. Permit the children to experiment with placing the green in the right location. From the story about the green bird flying down between the yellow and the blue, or from hearing, singing the "fa" between the "mi" and the "sol," the children should have no difficulty in discovering his place. But do not be surprised if the disk is pasted on a line or space close to the light red bird's place. It takes some children a long time to learn how to think.

STAFF DICTATION

Place the disks in position on the desks. Ask the children to choose as the staff position is named.

"The first one in our story likes to stay on the added line; the next one on the first line; the next one in the first space; the next one on the first line; and the last one on the second line. Read the story to the class. Permit those who selected the correct colors to place the story on the staff, using circles.



Those at the board must not look around. If any one fails to remember what the story contains, or places a circle in the wrong place, one of his neighbors takes the crayon and completes the story. This keeps

the children who are in their seats occupied. Choose only those discovering mistakes.

Black crayola and white newspaper are very useful; they save a great deal of blackboard erasing. When it is necessary to use the blackboards and crayon, do not allow erasing. Let the board space be given to another the first time the eraser is used.

GAME FOR HEARING

Place the disks in position on the desks. Establish the key-note, then sing one of the following stories and have the children listen to it. Repeat slowly and have the disks selected.

$\begin{matrix} 3 \\ 4 \end{matrix}$	1 3 4 3—. 3 5 4 3—.	$\begin{matrix} 4 \\ 4 \end{matrix}$	5 4 4 3 5 —
$\begin{matrix} 2 \\ 4 \end{matrix}$	3 3 4 — 3 5 1 —	$\begin{matrix} 2 \\ 4 \end{matrix}$	8 5 5 3 4 4 3 —
$\begin{matrix} 3 \\ 4 \end{matrix}$	8 3 3 4 —. 4 4 3 5 —.	$\begin{matrix} 2 \\ 4 \end{matrix}$	1 8 5 — 4 3 5 —

Those making the right selection are the winners, and should be given permission to put their stories on paper that they may be used again in the future. Remember to have many of the stories sung, and also words found for them. Emphasize the number of short and long sounds used in the different stories. (See games outlined for the first four tones of the scale.)

The numbers on page 99 are arranged in sections and phrases and can be used for singing stories to the children, hearing, selecting disks, placing stories on the staff, coloring stories, and as guides in the original writing.

MEMORY GAME*Group of Any Size*

Place the disks in position on the desks. Have them selected as the story is sung; sing slowly, sustaining the sounds. Story:

2 3 5 | 4 — | 4 3 | 5 — ||

Help every one to get it right. Have it studied carefully before the disks are turned over. Continue in this manner: "Ned, go to the box of colors and choose the first one in our story." He chooses *blue* and holds it up for all to see. Let all who are in doubt stand up with him and wait until the right one is selected from the box. All who had to stand forfeit their first disk. Continue until all have been turned over. The row losing the least wins the game.

ORIGINAL MELODIES

For this lesson use crayolas and paper. Let the children prepare their own slips of paper or pass prepared pieces, cut 3×6 inches. Use circles and place them on the horizontal. Ask them to make a story containing six tones. The first stories will look like this, ○○○○○○. Select one and sing it, using four short sounds and two long sounds, ○○○ ○○○. Let the children tell you what they heard. Have the stories arranged correctly.

The next time they are together for a lesson have each row make a selection, and state the number they would like to use in a story.

EXAMPLE. Row one decides upon eight disks. Do as before, select a story and sing it, six short sounds and two long ones.

EXAMPLES OF CHOICE.

Row 2 — ○ ○ ○—○ ○ ○—
b y g g y r

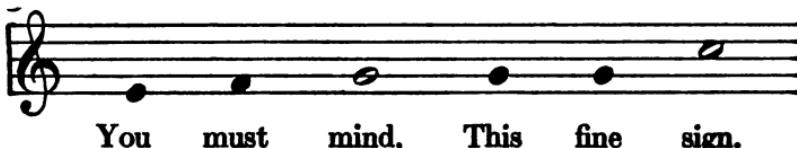
Row 3 — ○ ○ ○ ○ ○—○ ○ ○ ○—
y g b b lr — b g y g y

This work will cover two or three lesson periods. Continue from day to day until many different things have been accomplished: contrasting stories, comparing, correcting, singing, finding words for them, using the staff, and if possible having the melodies put into individual booklets.

NOTE PICTURES

Up to this point the closed note-head and circle have been used in picturing stories on the staff. In preparation for further development of note pictures, the following plan will be found helpful:

"Children, it is easy for us to remember our long sounds when the stories lie on the desks, or when we put them on paper, but to remember them when they are on the staff we must have a picture that will help us. For the long sound let us use the circle that you have been making, and for the short sound the big dot that I have been making." Use a few stories like the example to impress the point.

**PASTING UNMOUNTED DISKS***Group of Ten or Twelve*

Place them horizontally. Make a story and let the children *place* it on strips of paper before attempting to paste it. Later use the same stories for staff work.

Schoolroom

Owing to the quantity of disks that would be required and the time consumed in handling them, it is better to use crayola and staff paper for the reproduction of stories. However, disk pasting, if done under direction, can be made both profitable and enjoyable.

EXAMPLE. Children have been making stories with their mounted disks, and Julia has chosen light red, blue, green, yellow. She is asked to go to the board and point to the home of the light red bird. She does so, but points to the third line instead of the third space, which forfeits her chance to paste the disk.

Any child who can successfully point to the correct location should have the privilege of pasting the color. Choose a child from another row to find the blue bird's place, etc. The entire room derives the benefit, for all are consciously studying staff locations.

The following day present a black and white picture of the same story. The number of children who prove capable of recognizing it may be quite limited, but the practice of using the black and white notation must be kept up. The colored disks will eventually be dropped.

STAFF PRACTICE

Place the disks in position on the desks. Let the children make their selections as the story is sung. Sing staff locations.

EXAMPLE.

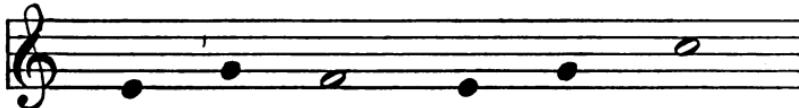
First line, second line, first space (pause).

First line, second line, third space.

Determine the number choosing the correct disks. Sing as a whole, using "loo." Continue by asking, "What does our story look like?" Send several to the board and let them try to picture the values as follows:

○ ○ ○—○ ○ ○—

Follow immediately with the staff picture of it.



It is necessary to give the staff representations constantly, that the ability to discern locations may be developed to the point of skill in reading music notation.

MUSIC STORIES FOR HEARING

Sing each story as a whole, but sing slowly and connectedly. Use the text and help the children to decide the first tone in each story.

4 3 3 4 4 | 3 — — ||

4 May I go with you?

4 3 3 3 4 | 5 — — ||

4 May I play your drum?

2 3 4 | 5 4 | 3 5 | 8 — — ||

4 Did you see my great big dog?

2 8 5 | 5 4 | 3 5 | 8 — — ||

4 May I make a big snow man?

4 5 5 4 4 | 3 — — ||

4 Watch me roll my hoop.

CHAPTER TWELVE

PRESENTATION OF THE ORANGE BIRD (2 OF THE SCALE)

THE oriole is known for his beautiful song as well as his plumage and offers much for a true story.

TYPE OF MAKE-BELIEVE STORY

"I have another secret! This bird family is quite large, the real bird family and the play bird family, too. The blue bird told me so. (Conversation.) The blue bird said that the red birds were the most important ones in the play bird family, for they guide the rest of them in their play. I asked him to tell me if there was any one else who could sing with him as nicely as the 'mi' bird sang with him. He said that nearly all the birds could sing with him, but the 're' bird would help the children to remember the story of the oriole. 'They will like our song, too, when we sing together, so I will fly away for him!' (Conversation.) Yes, he kept his promise. This morning when I came to school, all the little play birds were ready to sing, even the new visitor." Show the bird and sing:



Place the bird cards in position, red, orange, yellow, green, blue, light red. Suddenly mix the cards together, or remove anything from sight on which they are placed. Who can show me where the red bird belongs? (Conversation in placing the bird cards.)

In playing any of the games, use this order of developing the sound:

(1) 1, 1, 2, 1.	1, 2, 2, 1.	1, 1, 2, 2, 2, 1, 1.
(2) 3, 2, 2, 3.	3, 3, 2, 3.	3, 3, 2, 2, 3, 2, 3.
(3) 1, 3, 2, 1, 3.	3, 2, 2, 3, 1.	3, 3, 2, 1, 2, 2, 3.
(4) 1, 2, 1, 3, 2, 3, 5.	3, 5, 1, 2, 2, 1, 5.	5, 1, 2, 2, 3, 2, 1.
(5) 5, 1, 2, 5, 5, 2, 3.	5, 3, 2, 3, 5, 5, 1.	
(6) 5, 3, 5, 2, 2, 5, 1.	5, 8, 5, 2, 5, 5, 3.	
(7) 3, 4, 3, 2, 4, 4, 3.	5, 4, 3, 2, 4, 2, 3.	
(8) 1, 2, 4, 3, 5, 5, 2, 3.	8, 5, 2, 4, 4, 2, 5.	

Use any of the material outlined in the preceding chapters. Mount four orange disks on squares, and add to those already in use.

GAME OF DRAW

Group of Ten or Twelve

Leader. Hold a group of bird cards. Turn color side down and have each child draw a card. On the pitch of 1 sing the question, "What did you choose?"

The child addressed sings the reply on the tone represented by the bird in his possession. If he does not remember the story that his bird sings, the card is returned to the leader. Some children will be very accurate, while others will only be close to the necessary pitch and need some assistance to sing it correctly. Give such help as seems advisable. The object in having the question sung on the key-note is to help the children form the habit of thinking distance, or interval.

GAME OF DRAW*Schoolroom*

Have each row own a box containing the bird colors. Let them each choose one from it for the game. Prepare a staff, use closed note-heads and circles. As the ones desired are placed in position, ask of the individual or by rows,



EXAMPLE. Place a note-head on the first line of the staff; question row 1. Those in the row having "mi" bird cards or disks should hold them to view. Some of the children may not remember who stays on the first line. Every one holding up the wrong color is out of the game, and immediately deposits his disk in the box. The row retaining the largest number of disks, after two trials, wins the game. Instead of placing one long story, place several short ones.

When the work is done in a definite manner, a variety of uses may be made of the stories. Let the children sing them; erase one, and see how many can tell what it contained; erase all, and ask who sang the long sound in the first one, the second, etc.

THE SAME GAME VARIED

The disks may be secured from the boxes.

Leader. "George, can I start my story with the one you have chosen?"

George has "re," and if he replies "Yes," the disk is returned to the box.

Charlie is asked. He has "fa," and replies "No." So he keeps his disk.

Susan is asked. She has "mi" and knows that the story can begin.

As the tones are sung for the different rows, keep in mind a melody plan. If Row 2 is questioned on "fa," and no one in the row has "fa," pass to another row, and give Row 2 a chance on another tone. If "mi" or any other one is held up for "fa," those doing so lose their disks.

Using short stories enables the leader to impress upon the children the tones which we are dependent upon to begin and end the stories, do, mi, sol, do. (1, 3, 5, 8.)

A PUZZLE*Group of Any Size*

Name the children by the tones in use. Sing stories containing the repeated sounds. Allow no one to move until a repeated sound is heard. Sing with "loo."

EXAMPLE. Every child in Row 6 is named "do" (1). When the story containing the repeated "do" is sung, they must recognize it and stand. Failure to do so puts them out of the game. If half of those in the row stand up,

make note of the number on the board. Give each row one chance.

This game proves great fun. If played often, many will become quick to discern and respond.

$\frac{2}{4}$	8 5 3 — 1 1 1 —	$\frac{3}{4}$	3 4 5 8 — . 8 8 8 1 — .
$\frac{2}{4}$	8 5 5 — 5 4 3 —	$\frac{3}{4}$	8 3 5 4 — . 4 4 2 1 — .
$\frac{2}{4}$	5 4 3 — 3 3 1 —	$\frac{2}{4}$	1 2 3 — 2 2 1 —

GUESSING

Group of Ten or Twelve

Give to each child four or five bird cards, and a box to cover them. Let the children take turns in hiding a card under their box. Each one to the right tries to guess what is hidden. If the child guesses correctly, and can sing the tone, the card is his. If the guess is wrong, the card remains in the possession of the owner. The one having the most cards wins the game.

NEW GAME

Schoolroom

Prepare staff lines on the board or on paper. Send part of the children to the board. Let those in their seats use their disks. Have those at the board make music stories, those at their seats choose a story from the board and take out the corresponding disks.

EXAMPLE Joe's story on the board.



Louis at his desk chooses the disks and discovers Joe's mistake in having the story end on "re."

Leader. "Is there anything wrong with Joe's story?"

Louis. "Joe has made his story end on 're.'"

Let Louis go to the board and finish the story correctly.
He must use 1, 3, or 5. (Do, mi, sol.)

HEARING MELODIES SUNG WITH WORDS

Let the children sing 1 of the scale several times, to establish it. Sing a story twice, not too rapidly, and ask questions like the following: "Who sang first in my story?" "Did I sing straight upstairs?"

EXAMPLES.

$\frac{2}{4}$ 1 2 | 3 4 | 5 5 | 5 — ||
Come and see my great big boat.

$\frac{2}{4}$ 8 5 | 5 4 | 3 2 | 1 — ||
Jack and Jill ran down that hill.

$\frac{4}{4}$ 1 3 2 2 | 5 — — ||
May we play in here?

$\frac{2}{4}$ 5 3 | 8 — ||
I can go.

If time permits, sing many of the stories and place same on the staff. Let the children decide, through hearing, how to change the picture so that the short sounds can be distinguished from the long ones. As children are inclined to make very long stories, they should be guided sufficiently to secure three, four, five, or six sounds — possibly seven. In this way children learn by doing, and the work should not be hurried.

ORIGINAL STORIES

Another Way of Working

Ask the children to make a story containing five disks.

EXAMPLES. Row 1. Make a story with just "do" and "re" in it.

Row 2. Make one with "mi," "fa," and "sol" in it.

Some of the stories:

Do, re, re, do. Mi, sol, mi. Sol, fa, mi, mi.

Have the stories sung individually; put them on strips of paper, using crayolas; exchange them with each other, and also make staff pictures. During the process of learning how to build stories, the children must be specifically guided, or they will waste time and lose instead of gain from the experience. After a game has had a rest, use it again. Keep going over and over the different types of work, varying it as much as possible, but keeping within the ability of the age period.

MUSIC STORIES

To Be Used for Hearing Text and Tone Together

$\frac{3}{4}$ 1 2 2 | 1 — . || $\frac{4}{4}$ 3 3 2 2 | 3 — ||
You can not go. Did you hear the bell?

$\frac{4}{4}$ 5 3 1 2 | 1 — | 5 5 3 5 | 8 — ||
Jack can play a horn, toot, toot, toot, toot, toot.

$\frac{3}{4}$ 1 2 3 | 2 — . | 2 3 2 | 1 — . ||
Oh let us play on the new hay.

$\frac{2}{4}$ 3 2 | 1 2 | 1 2 | 3 — ||
Will you let me go with Ken?

$\frac{2}{4}$ 8 5 | 3 1 | 2 2 | 1 — ||
All the boys and girls are here.

After the stories have been used for the purpose mentioned, use them for staff dictation.

CHAPTER THIRTEEN

PRESENTATION OF THE PURPLE BIRD (6 OF THE SCALE)

THERE are several birds of the finch family, which have shades of purple in their plumage, and though the color of the play bird is not exactly like those worn by this family, a true story of one called the "purple finch" will answer the purpose. The sixth tone of the Major Scale is the key-note of the Minor, very important in character. It will therefore be dealt with first in the Minor form.

TYPE OF MAKE-BELIEVE STORY

"Do you remember what the 'sol' bird told me about the red birds?" (Conversation.) "Well, the red birds have told me a secret!" (Conversation.) "No, not about the blue bird, but of another bird, one that the 'do' birds like very much. They told me we could begin some of our stories with the song of this bird. Isn't that a happy surprise? Another lovely play bird, and one that can lead all the other birds, as the red birds do! Can you guess its color? (Conversation.) No, think again. Did I hear some one say 'purple'? Yes, (James) is right, and his color is like — can you tell me the name of the real bird? — Yes, the finch. Our play bird says,



"I'm a lit - tle pur-ple bird, la, la, la."

After singing the name several times with the children, place all of the birds in position, first on the horizontal;

floor, table, or tack board. Show "la's" place on the staff.

red, orange, yellow, green, blue, purple, light red

Add four squares and four purple disks to those already in use, following the previous plan of mounting them.

GAMES OF GUESS

Place the bird cards in the following order, whether used for small or large group :

6, 6, 8.	1, 8, 6.	6, 8, 1, 6.	6, 6, 1, 1, 6, 8, 6.
6, 6, 3, 3, 6.	6, 3, 1, 3, 3, 8, 6.	6, 6, 1, 3, 6.	6, 3, 8, 6, 6, 3, 6.
6, 3, 6, 3, 1, 3, 6.		6, 8, 3, 3, 6.	6, 8, 1, 1, 6, 3, 6.
6, 3, 3, 6, 8, 8, 6.			

Group of Ten or Twelve

Have the bird cards held in the hands of the leader, and the card given into the temporary possession of the child, as outlined in previous games. The plan as designated below for a large group may also be used.

Schoolroom

Have the children take out of their envelopes the dark red, yellow, and light red disks, adding to them the purples just mentioned. Ask your questions by rows. Each child in the row holds up the disk representing the tone sung. Those choosing correctly place the disks in line for a story, the others return

their wrong selections to the pile. Pass from row to row as quickly as possible, that many may have an opportunity of choosing disks. The row having the longest stories is the winner.

EXAMPLE. Give every row five turns.

Row 1. The sounds sung for them were: 6, 8, 3, 3, 6.

Row 2. The sounds sung for them were: 6, 6, 1, 3, 6.

Row 1 has five children having three disks in story line, and one child with all that were sung. Row 2 has four children having heard all that were sung and is the winner.

FIND

Hide more of the "la" bird cards than of the "do's" and "mi's." If stories are made with those found, use "la" for the first and last tones.

ANOTHER GAME OF GUESS

Place in six cardboard trays (small individual ones such as merchants use) the colors in use, unmounted. One child in each row chooses from the tray, while the others choose from the mounted squares in their possession. The children choosing from trays decide the game. Their stories must be correct, also two others in their row. If the one with the tray misses, three others in the row must be correct, or the entire row loses. The children having trays, and hearing the story correctly, should be given the privilege of pasting it in melody scrapbooks. Do not associate sadness with the melodies constructed with 6, 1, 3

of the scale. Let the text portray fun, something curious, a secret, firmness, etc. Use groups like the following:

GROUPS FOR HEARING**Use the Text**

$\frac{2}{4}$ 6 6 | 6 — ||

Rags rags rags.

$\frac{2}{4}$ 6 8 | 6 — ||

Go and hide.

$\frac{2}{4}$ 6 1 | 6 — ||

Help me jump.

$\frac{4}{4}$ 6 6 3 3 | 6 — — ||

Go and find the girls.

$\frac{4}{4}$ 6 3 1 3 | 6 — — ||

I can swing quite high.

$\frac{3}{4}$ 6 6 3 | 6 — . | 3 3 3 | 6 — . ||

Oh, do come here! Have you a fish?

$\frac{2}{4}$ 6 3 | 6 — | 8 8 | 6 — ||

Ho, ho, ho, come and see.

$\frac{3}{4}$ 6 6 8 | 6 — . | 3 1 3 | 6 — . ||

Where did it go? Out of the door!

ORIGINAL STORIES***Group of Ten or Twelve***

Use 6, 1, 3, 8. Scatter the cards within easy reach of all. Let the children choose enough to make a story, but not more than five. Then put them in order, face down. Before the children turn the cards face down, they should look at them carefully and remember the order in which they place them.

Sing a five-tone story for them to hear. As the tones are sung, one by one, let the children take turn about picking up a card. If it is the one being sung, and the possessor recognizes it, the card is placed face up. If it is not the one being sung, the possessor should know it. If lost, it is returned to the original pile, and the child plays on with four instead of five cards. The one able to keep the full number of cards wins.

Schoolroom

Have the children take from the envelopes the numbers 6, 1, 3, 8, or have envelopes containing these numbers. Follow the plan outlined for the small group. Sing to rows instead of individuals. Sing the stories of the winners, show them on the staff, and play the game by placing the cards face up in the beginning.

EXAMPLE. Sing on the pitch of "la" (6), "Hand me this one." Any one having a "la" bird and failing to hold it up, and any one holding up anything else for "la," loses, and the card is placed to one side.

The children are so eager to keep their cards that they will be inclined to guess. This may occur the first time the game is played.

GAME OF COVER

Let the children scatter over their desks the disks representing la, do, mi. When the word "cover" is sung, each one covers with his hand a disk, picks it

up, and turns it to view: the right ones place them in a pile for future counting. The owner of the largest number wins the game. When the game is played again, have stories and staff pictures made of the individual piles.

**ASSOCIATION OF 6 (LA) WITH 4 AND 8 (FA AND DO)
OF THE SCALE**

"I have something new to tell you. 'Fa' was wandering around by himself one day, and hearing some birds singing, he got the notion of doing it too. So he began. He was almost afraid to sing, because he had not forgotten his experience with the 'mi' bird. But instead of sounding badly, it was beautiful! The 'fa' bird was so happy that he flew around to find out who was singing. Whom do you suppose he found? (Conversation.) The 'la' and 'do' birds! The 'fa' bird asked them to sing with him quite often. What did they say? That they would be glad to sing with him. I wonder if that is why we hear their stories together so often."

Play games of Guess and Find. In the first two games played use only the fa, la, do. Then add the other tones in use. Vary the games to suit conditions.

FA GROUP

Group of Ten or Twelve

Scatter plenty of bird cards on the floor or table. When the children hear a story with fa, la, do in it, let each child pick up a green bird card. The one

having the most green birds at the close of the game is the winner.

Schoolroom

Use green crayola and paper. Sing a stated number of melodies. Have each child make a green mark on his paper every time he thinks that a story contains fa, la, do. The row having the most marks in the right places is the winner.

Use the following stories in many ways. Hearing, singing, and staff practice. Have the children note on their papers No. 1, No. 2, etc.

Melodies:

No. 1. $\frac{2}{4}$ 1 3 1 —	No. 2. $\frac{3}{4}$ 1 3 5 5 — .
No. 3. $\frac{2}{4}$ 8 6 4 — 4 6 8 —	
No. 4. $\frac{3}{4}$ 8 8 8 6 — . 4 4 6 8 — .	
No. 5. $\frac{3}{4}$ 1 3 2 5 — .	No. 6. $\frac{3}{4}$ 5 4 3 5 — .
No. 7. $\frac{3}{4}$ 8 1 4 4 — . 6 4 6 8 — .	
No. 8. $\frac{3}{4}$ 1 1 1 4 — . 6 6 4 8 — .	

STAFF LOCATIONS

Schoolroom

Have as many boxes containing mounted disks as can be accommodated in the surroundings. Permit half of those in the room to select from boxes. Let the others use crayolas and paper.

As the leader places circles on the staff, have selections made from the boxes, and circles placed on the papers. At the completion of the melody let all who are at the boxes return to their seats and place their disks in order on the desks. Let the children help each other in correcting the disks on the desks and the circles on the paper.

EXAMPLES. Sing the stories as a whole; sing separate tones, individually or by rows. Do not point to the notes.



Some other time when you are working with staff locations use the following plan:

EXAMPLE. Row 1. "Sing the first one in this story."
(Point to the story beginning with "mi.")
Row 2. "Sing the third one in the story," etc.

GAME OF GUESS

Crayolas and Paper

Schoolroom

Have the children in the back seats take out their disks. Let the others use crayolas, placing circles on the horizontal. Place circles on the staff, or sing

a story as rapidly as it is possible for the crayolas to be used. The row having the most circles correctly placed, or the most disks correctly chosen, wins. The winner for each row may be decided by the one who is placing the story with the disks.

USE OF LA IN THE SCALE

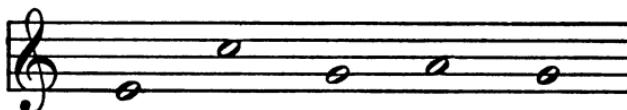
Place staff lines on the board, or prepare staff paper. Accommodate as many children as possible. Let those remaining in their seats observe. Call by syllable and have the correct positions on the staff indicated by circles.

EXAMPLE. Place mi, sol, fa, mi, sol, la, sol.

The children observing should choose a particular place to watch, and if mistakes occur they should be allowed to correct them, after the others have returned to their seats. The one able to correct a mistake wins over the original worker.

STAFF DICTATION

Use staff paper and black crayola. Dictate the following story: "The first one is mi; the second one is 'another do'; the third one is sol; the next one is la; and the next one is sol." The one getting all of them right wins.



In playing games of Guess where cards are given to the children, or stories are sung for the disks to be

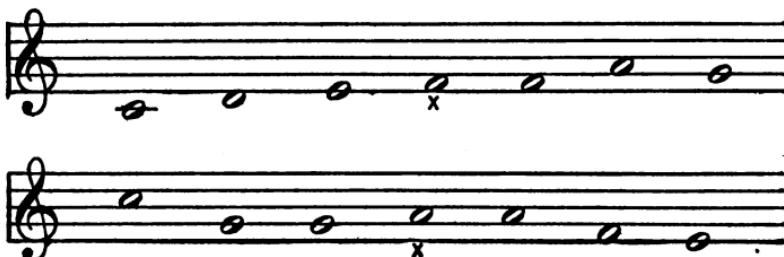
chosen, use the following order, that definite work may be done. Some of the arrangements given below, when sung as a melody, are not easy to execute. The children will be free to select the best ones. Two of the examples will require careful thinking on account of the distance from 8 to 2 of the scale.

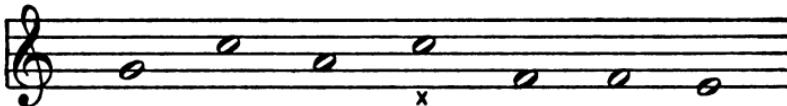
EXAMPLES.

$\frac{2}{4}$	8 5 5 6 5 3 8 —	$\frac{3}{4}$	1 2 3 5 — . 5 6 5 8 — .
$\frac{2}{4}$	3 5 6 6 5 3 1 —	$\frac{3}{4}$	5 3 3 4 — . 4 6 5 8 — .
$\frac{4}{4}$	1 2 3 4 5 — 5 6 6 5 8 —	$\frac{4}{4}$	5 5 4 6 8 —
$\frac{2}{4}$	3 3 4 6 4 6 8 —	$\frac{2}{4}$	1 4 4 4 6 4 8 —
$\frac{2}{4}$	8 6 4 4 6 4 8 —	$\frac{2}{4}$	1 3 4 6 6 8 1 —
$\frac{2}{4}$	8 5 6 6 5 2 3 —	$\frac{2}{4}$	8 3 2 5 6 5 1 —
$\frac{2}{4}$	8 2 3 5 6 5 8 —	$\frac{2}{4}$	3 5 6 5 8 2 3 —

MEMORY GAME

Place on the blackboard stories like the following:





Have the rows take turns hiding their faces in their arms. Erase the circle and call upon the entire row to tell the name of the one taken away. They may respond in unison, or hold to view the disk representing the circle erased. Aside from erasing irregularly, follow this plan:

Have the rows sing the stories as a whole, then begin erasing so that two long sounds instead of one can be used. Help the children to know that each time the circle was erased it was one of the fa group. (Note check marks under stories.)

ORIGINAL STORIES

At this stage of the work it will be necessary to guide the activity. Although what has preceded this step has been carefully planned, it is not sufficiently established to use the la with fa, sol, and do, without some guidance.

EXAMPLE. "Let us make a story with two mi birds, a fa bird, one la bird, and a do bird. You may put them together just as you please."

Of course results will vary. Some will begin or end their story with fa, which must be a "dreadful mistake." If any of the stories end with la — "why, la is playing with fa and do, and you know what that means, — somebody in do's group must end the story."

A story placed in any of the following positions is correct. Avoid going from la to mi; that was used when la was the leader.

$\frac{4}{4} 3 5 6 8 | 3 — || \frac{4}{4} 1 6 4 3 | 3 — || \frac{4}{4} 3 3 4 6 | 8 — ||$

$\frac{4}{4} 3 8 6 4 | 3 — || \frac{4}{4} 8 6 4 3 | 3 — || \frac{4}{4} 3 1 6 4 | 3 — ||$

ANOTHER EXAMPLE. "This morning we are going to have a real long story; there are to be seven in it. You may take them out as I tell you the names of those who are going to sing. One light red bird, two sol birds, one la bird, one mi bird, a re bird, and a dark red bird." Let the children arrange them in story form.

Possible arrangements :

$\frac{2}{4} 8 5 | 6 5 | 3 2 | 1 — || \quad \frac{2}{4} 3 2 | 1 8 | 6 8 | 5 — ||$

The original writing can be guided in other ways; for example: "Mi" can help the fa group make a story. "La" is going to sing with the do bird group. "La" is going to sing in her own group.

EXAMPLES.

MI WITH THE FA GROUP

$\frac{3}{4} \quad 3 \quad 3 \quad 3 | 4 — . | 6 \quad 6 \quad 4 | 3 — . ||$

Where did you hide? By the new fence.

$\frac{3}{4} \quad 8 \quad 8 \quad 8 | 6 — . | 4 \quad 4 \quad 4 | 3 — . ||$

Watch that big frog jump on the log.

$\frac{2}{4} \quad 3 \quad 3 | 8 \quad 8 | 6 \quad 4 | 3 — ||$

O come here and see this cat!

2 8 6 | 8 4 | 6 4 | 3 — ||

We will jump the rope at noon.

LA WITH THE DO GROUP

3 8 3 3 | 5 — . | 6 6 5 | 8 — . ||

2 1 3 | 5 6 | 5 5 | 8 — ||

2 8 8 | 5 6 | 5 5 | 1 — ||

Jack Frost made the nuts fall down.

4 3 3 1 3 | 5 — — | 6 6 5 5 | 8 — — ||

LA GROUP ALONE

3 6 6 6 | 3 — . | 1 3 3 | 6 — . ||

4 6 6 3 8 | 6 — — | 3 3 8 8 | 6 — — ||

2 6 6 | 3 — | 1 3 | 6 — ||

Go with me to the woods.

CHAPTER FOURTEEN

PRESENTATION OF THE PINK BIRD (7 OF THE SCALE)

THE type of bird whose plumage is the tint of the “ti” bird is an Australian parrot.

TYPE OF MAKE-BELIEVE STORY

“Children, do you remember what the blue bird told me about the play bird family? (Conversation.) Yes, it is a big family, with ever so many in it. Well, I have found out that there is another bird that wants to visit us. I guess the reason that he did not come before is because he is such a ‘cry baby.’ Somebody has to sing with him all the time, or the light red bird has to sing as soon as he is through. He likes to sit as close to the light red bird as the fa bird sits to the mi bird. But his lovely dress is the prettiest of them all, so many of the children think.”

During the conversation gradually place the birds in scale order, adding the ti bird as mention is made of the “lovely dress.”

Sing :



Have all sing his name — ti, ti, ti — repeat and repeat, making the tone cry. Then sing do, ti, ti, do.

Mount four disks and add to those already in use. If disks are used at the desks, or any new game is

introduced, try to keep in mind the fact that a tone is being established.

FIND

Hide more of the "ti" than any of the others. Follow familiar plans or use new ideas mentioned by the children, or thought of by yourself.

GAME OF GUESS

Place the bird cards from time to time in the following order; or put on slips of paper the portion of the plan of development which you decide to sing:

(1) 8, 7, 7, 8.	(7) 5, 5, 8, 7, 7, 8, 5.
(2) 1, 8, 7, 7, 8.	(8) 5, 8, 7, 7, 5, 7, 8.
(3) 1, 8, 7, 8, 7, 7, 8.	(9) 8, 5, 5, 7, 7, 5, 8.
(4) 1, 1, 8, 7, 7, 7, 8.	(10) 5, 3, 2, 2, — 7, 7, 5, 8.
(5) 8, 5, 8, 7, 5, 5, 8.	(11) 1, 2, 3, 2, 5, 7, 7, 5, 5, 8.
(6) 5, 5, 8, 7, 7, 5, 8.	(12) 3, 4, 5, 5, 7, 5, 8.

MELODIES FOR GENERAL USE

$\text{P} \quad \checkmark \quad \checkmark$

$\begin{matrix} 2 \\ 4 \end{matrix}$ 3 3 | 5 . 5 | 7 . 7 | 5 — | 8 5 | 4 2 | 7 7 | 8 — ||
 $\begin{matrix} 4 \\ 4 \end{matrix}$ Did you ask to go with me? No, no, no, no, I did not.

$\begin{matrix} 2 \\ 4 \end{matrix}$ 1 3 | 2 4 | 4 2 | 5 — | 5 . 7 | 7 5 | 5 7 | 8 — ||
 $\begin{matrix} 4 \\ 4 \end{matrix}$ If I bring the wood all in, May I go and have a swim?

$\begin{matrix} 2 \\ 4 \end{matrix}$ 8 5 | 7 2 | 2 7 | 5 — | 8 7 | 2 7 | 5 5 | 8 — ||

$\begin{matrix} 2 \\ 4 \end{matrix}$ 8 7 | 6 5 | 5 7 | 8 — ||
 $\begin{matrix} 4 \\ 4 \end{matrix}$ I can go to hunt for nuts.

2 3 3 | 4 6 | 5 7 | 8 — ||

4 Can you run as fast as Joe?

3 1 2 3 | 4 5 6 | 5 5 7 | 8 — . ||

3 8 7 8 | 5 5 6 | 5 4 2 | 3 — . ||

2 8 8 | 7 5 | 4 2 | 1 — ||

There are two things to be considered, "ti" (7) in connection with the sol chord — sol, ti, re (5, 7, 2), and the scale as a whole. One type of work can be mingled with the other. Make use of many of the games that have been outlined in the previous chapters.

CHAPTER FIFTEEN

COMPLETE SCALE — ASSOCIATION OF THE NUMBER AND SYLLABLE — CHORD GROUPS

ARRANGING THE SCALE

Group of Ten or Twelve

LAY all of the bird cards in family order, then mix them up and let the children put them together again. After putting them together, count them, lay the number on the cards, and then remove them.

Dark red	Orange	Yellow	Green	Blue
1	2	3	4	5
Purple	Pink	Light red		
6	7	8		

Arrange the bird cards in order on the table, and place the number cards in a pile near by. Let a child select a number and try to put it on the right bird, giving each child a turn.

EXAMPLE. Jane picks up the figure 3 but has not the slightest idea about it, what it is or where it belongs. "Children, can any one tell Jane the name of the picture she has chosen? I am sure that Jane can count 1, 2, 3. The red bird is 1 (place the number), the orange bird is 2 (place the number), and the yellow bird is 3 (place the number). Jane's picture belongs right here on the yellow bird, and the next time she finds the picture she will know where to put it."

Over and over again the children will play in this manner, learning the number pictures and associating

them easily with the bird cards. They like to shut their eyes and pick up the numbers. When they play in that way, use the opportunity to sing the tones.

EXAMPLE. Allen picks up the figure 5. Turn the card so that it can be seen by the children and have them sing to Allen, on the correct pitch,



"Do you know its name?"

If Allen fails to recognize the sound, the card must be placed with the others on the table. Should he hear it, assist him to name the figure and place it on the sol bird.

Schoolroom

Place the disks in scale position on the desks. Show a strip of paper on which have been pasted the eight colors of the scale. Place below each one the corresponding numbers, and remove the strip from sight. As you call for the disks belonging to the picture of 1, have all in the room hold up to view the disk that they decide belongs to the picture. At the close of the game have each child count the ones correctly associated. The row having made the fewest mistakes is the winner.

HIDE THE NUMBERS

Group of Ten or Twelve

Put the bird cards in scale position. The number of sets needed depends upon the number of children in the group. Two sets at least (16 cards) should be

placed on the floor for this game. Hide the number cards and as they are found, one at a time, let the children try to place them on the right bird cards. When they are sufficiently familiar with the number pictures, make a practice of singing the tone, while the number is being placed.

EXAMPLE. George finds the figure 2, and sings, upon returning with it,



Schoolroom

The same plan can be used in the schoolroom by using tack boards. Put a row of short nails two inches from the top of the board and suspend the bird and number cards from them.

Another way of doing it is to have number cards in a box. Pass the boxes to the children, or let them go to the front seats where the boxes have been placed for convenience.

Prepare a strip of paper and place the eight colored disks upon it. Instruct the children to choose each a number card, and then to take turns telling you what has been chosen and under what color the number belongs.

EXAMPLE. May is in Row 3. She has figure 6 and tells you that it is 5. If no one in her row can correct the mistake, the figure must be returned to the box. The row having the most number cards after every one has had a turn wins the game.

PARTNERS*Schoolroom*

Have two rows play together. Let one row use the number cards, the other row the colored disks. Place the number cards in boxes and have the children take a few of them without regard to quantity or what is chosen. Have a short story made by those having the colored disks, while the partners place on their desks the corresponding numbers. If many do not have all the numbers that they need, tell them to leave spaces. The game is to be able to tell the numbers that are needed.

EXAMPLE.

Row 1, seat 1. Yellow, red, blue, yellow, light red.

Row 2, seat 1. 3 1 3

Ask of every one needing numbers, if possible, what he wants. Failure to name the right ones obliges the owner to return his numbers to the box. Sing the stories, put them on the board, and let the best ones be placed in the music scrapbook.

CONTENTS OF PHRASE*Schoolroom*

Prepare stories on strips of paper 1, 3, 5, 8, 8, 7, 8. Let the children observe one of them closely, then remove it from sight. They must tell all they can about it: how many were in the story, whether there was a space in the center, who sang first, etc.

Place a story on the board, observe, erase; ask the individual or rows to name the missing number.

EXAMPLES.



Other work can be done with the same plan. If necessary to help the children become more familiar with what the stories contain, let them lay the corresponding colors, or numbers, on their desks.

Note that in the stories these three numbers are omitted — 5, 7, 2, — and continue the lesson in the following manner :

"Children, in the stories that we had yesterday a few of the birds were missing. How many of you can tell me about them? (Conversation.) What fine memories you have this morning. Every one has remembered, — sol, ti, re. Since the ti bird arrived, they have been singing together and making the finest kind of music! I have an idea that there is a surprise in store for us. (Conversation.) 'Sol' would have to do the leading, I am sure, because he is so big and strong. Shall we make some stories and find out why they like to sing together, and if 'sol' is really the leader?"

Place three different stories on the board, either the stories on this page or new ones. Let the children experiment individually.

Both "ti" and "re" are restless tones and must go on; neither can begin and end a story. But "sol" is in the "do" chord, and by using examples like the following the children will quickly decide which one of the three tones is the leader.

After experimenting, help the children to put 8 of the scale after the 7, 1 before the 2, or 3 after the 2. They will be quite satisfied for 7 to lead to the 8, and the 2 to the 1 or 3.

EXAMPLES.

5	2	7	5	5
(3) 2	5	7	2	7 (8)
(3) 2	5	7	5	2 (1)
(8) 7	5	2	2	7 (8)

SCALE STORIES**Sing Them for Hearing**

4 8 7 6 5 | 4 — | 3 4 5 6 | 5 — ||
4 I can walk quite fast, If you take my hand.

3 8 7 6 | 5 — . | 4 3 2 | 1 — . ||
4 All of the leaves fall to the ground.

2 3 4 | 5 — | 5 6 | 5 — ||
4 I can skate on the walk.

3 8 7 6 | 5 4 3 | 2 3 2 | 1 — . ||
4

3 1 2 3 | 4 — . | 5 5 4 | 3 — . ||
4 All of the girls went to the game.

ORIGINAL STORIES

Use either the upper or lower numbers of the scale for the stories: 8, 7, 6, 5; 1, 2, 3, 4, 5. If all the tones of the scale are desired, repeat one of the tones many times, using the others once.

EXAMPLES. Repeat the tones of the "do chord."

4 1 1 1 2 | 3 — | 4 5 6 7 | 8 — ||

4 8 7 6 5 | 4 — | 3 3 3 2 | 1 — ||

3 5 5 5 | 4 — . | 3 2 1 | 8 — . ||

3 8 8 8 | 7 6 5 | 4 3 2 | 1 — . ||

Repeat 4, 2, 6, 7.

4 8 7 6 5 | 4 — | 4 4 3 2 | 1 — ||

4 1 2 3 2 | 2 — | 2 3 4 5 | 1 — ||

3 8 7 6 | 6 6 5 | 4 3 2 | 1 — . ||

4 1 2 3 | 4 5 6 | 7 7 7 | 8 — . ||

STAFF GAMES

Use crayolas and paper. Any of the stories on this page may be used to advantage.

EXAMPLES. Name the staff locations and have each one mark on his paper the right place. Third space, third line, second space, second space, second space, second line, first space, first line, space below, added line.

SCALE GAMES*Group of Ten or Twelve*

Sing according to chord groups. Have the children scatter the bird cards on the table or floor. Sing the sentence, "Find this one." The children who pick up the right one keep it temporarily; the others return their choice to the scattered ones on the table. The child having the most in his possession takes charge of a scale family.

Have eight children selected and arranged in order. A child having a dark red bird must be chosen first, orange next, and so forth. If the one doing the placing makes a mistake, he loses the right to continue. Some one else may be chosen to continue or the game be decided at an end.

Schoolroom

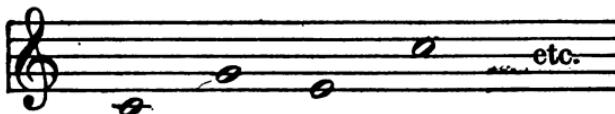
Scatter the disks on the desks. Have the disks held to view each time a tone is sung. Choose the child hearing the most, correctly, to call the scale numbers. Any one who makes a mistake is out of the game until all the others have had a turn.

EXAMPLE. Albert is asked for 4. He holds up 5, which keeps him from taking a place in the scale. The caller keeps asking different ones until the scale is completed. After several scale lines are standing on the floor, send them to their seats by number. "No. 1"—"No. 5." One child forgets that "5" is in her possession, hence must remain on the floor. The object is to get off of the floor. The last one standing is the loser.

DOUBLE GAME*Schoolroom*

Have one row use the disks, the adjoining row the numbers. Scatter them near the upper part of the desks. As circles are placed on a staff, use the order of presenting the tones: 1, 5, 3, 8, 4, 2, 6, 7. Space them on the staff so that when you are through the scale will be in order: 1, 2, 3, 4, 5, 6, 7, 8. Explain to the children that, instead of making a story, "We are going to see who can put the family together: just as they looked the other day when the number pictures were on the bird cards."

As the children are somewhat familiar with staff locations, the majority of them will be able to make the right selections from the number disks, but until the number disks are easily recognized some of the results may be unsatisfactory. Some of them will place the numbers in this way, even though they see the spaces on the board:

**HEARING BEE**

Divide the boys and girls and place them on opposite sides of the room. Number them according to scale order, making groups of eight on a side. Use all or part of the entire room. Call the syllable name and have them respond with the number. Divide those

remaining in their seats and have them help keep the score. Aside from calling the syllable name, sing the tone and let them respond with the number. If the calling is done quickly and you skip from 1 to 8, 3 to 7, 5 to 2, etc., all will be alert. The winning side, after each one has had a turn, leads in a new game.

The plan of dividing sides for a game may be greatly varied. If staff locations are being named, at one failure let the child sit down. Let one side reply with the syllable name, the others with the numbers, and place the circles on the staff. If the child addressed cannot respond correctly, let him take his seat.

CHOOSING GAME

From the disks let each child choose what he would like to be, then go to the blackboard and mark the place on the staff. In a schoolroom it would be better to have all the children in a row go together, and after placing the circles show to the rest the disks they have chosen. Let the rest decide whether or not the circles on the staff are correct. Those making mistakes must return their disks to the envelope. It will depend upon the plan used to guide the game just how it is decided who is the winner. (Idea of a student.)

GAME OF TOUCH

Pin a scale number on each child. Let "do" start the game by singing his tone three times, do, do, do ($\frac{2}{4}$ J J | J ||), and then touch a girl on the

head. If the girl cannot sing the pitch she is wearing she loses the privilege of chasing "do" to his seat. "Do" then touches another girl on the head. The girl touched must sing her pitch definitely, using the section given for "do." Do not let the children waste time chasing each other; direct the chasing. Keep score. If the one being chased is touched, it scores against that side. The girl in turn touches a boy on the head, etc. Do not play the game too long at a time.

Review the tones that have been associated together — do, mi, sol; fa, la, do; sol, ti, re. Any of the familiar material may be used for this activity, or new ideas and plans may present themselves as you play with the children.

PART THREE

**CHORD FORMS—QUARTER AND HALF NOTES USED
IN A VARIETY OF PLACES**

CHAPTER SIXTEEN

INSTRUCTIONS

THE external devices that have been used to establish the tones of the scale were not only to help the children live experiences of real value but to foster interest and hold attention. In the development of the chord forms the play-work will be more satisfactory if the use of some of the devices is continued.

There need not be any waste of time in using the material. If each child owns an envelope containing the number disks, the contents can be quickly turned upon the desk, put in order, and every one ready for business in a moment or two. Upon the age period depends the type of material that is used. With older children the black and white number cards and the staff are sufficient. Adults, however, have been greatly helped by seeing the chord groups in color. Each teacher must use her own judgment as to what is best for her pupils. Remember, it is a "thinking process," each child must prove every step of the way, and the "game" must be the motive power. As the play-work increases in difficulty, the use of the chord forms intelligently in the original writing of melodies is the only way that real skill can be developed.

In connection with the development of the chords there are several other things that must be given careful consideration: the use of the long sound in a variety of places; the use of finished notes and the division of the staff into measures; key signa-

tures; finding and associating "tones that sing together," the first steps in two-voice hearing and singing; the conscious use in the music stories of the scale line and chords together, and the use of two-syllable words in the sentences.

Let the children put their original stories into paper booklets; transfer the disk stories to the staff, using pencil and paper or blackboard; transpose their stories from one key to another; vary the use of the disks by using crayola and paper, for noting the numbers of a story that is being sung for hearing. The little children can use colored crayola to outline staff pictures of short music stories.

Whether it is a small group or a schoolroom, the leader will find that it is a great saving of time to supply the children with small envelopes, containing the disks of the different chords. Give to each one sufficient new squares and unmounted disks to enable each child to place four of each chord number that is in the chord in an envelope. Put on the outside of the envelopes the numbers that are in the chord. If "do chord" only is to be used during the lesson, have those envelopes distributed. Avoid having too many disks on the desks at a time, to prevent dropping them on the floor and making confusion on the desks. It is also advisable to insist on neatness and order in their arrangement.

CHAPTER SEVENTEEN

DO GROUP FINDS NEW WORK IN THE KEY OF C

THE CHORD FORMS

1. Do Chord	Tonic	1, 3, 5
2. Fa Chord	Sub-dominant	4, 6, 8
3. Sol Chord	Dominant	5, 7, 2
4. Sol 7th	Dominant 7th	5, 7, 2, 4
5. La Chord	Minor	6, 1, 3

LONG SOUNDS IN A VARIETY OF PLACES



4 d d . d | d d | d d | o ||
 4 d d d | d d d | d d d | d d ||
 4 d d d d | d d d | d d d | d d ||
 3 4 d d | d d | d d | d | d. ||
 3 4 d d | d d | d d | d | d. ||
 3 4 d d | d d | d d | d | d. ||
 8 4 d. | d d | d d | d | d. ||

THE DO CHORD

"I have a new story for you today. Something for you to hear. That means that every one must listen carefully."

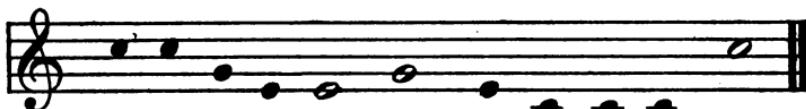
EXAMPLE. Emphasize the two long sounds in the center and sing slowly. Have a conversation about it, and then repeat the story.

4 d d d d | d d | d d | d d | o ||
 8 8 5 3 3 5 3 1 1 1 8 ||

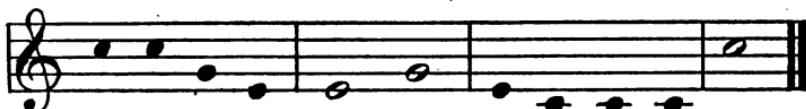
Sing this story and let them sing it with you.



Have a conversation about the long sound at the beginning and at the end. "I am going to sing the first story again, and let you tell me what is in it." Sing the entire phrase slowly, using the syllable "loo." Turn to the board and picture it on the staff as follows:



Continue the conversation in some such manner as this, changing the picture as you talk: "How would you like to have the sounds in different rooms? Houses and buildings are divided into rooms, and very seldom are the same number of people in the different rooms. So it is with our bird stories. This *mi* and *sol* bird want to sing a long time, and this light red bird a *very* long time, so we will draw our line here (draw one between the two *mi*'s), and one here (draw one after the long sound *sol*), one here (after the third *do*), and two lines here, because that is the end of our story."



"I can make the story look better by adding little stems to the note-heads." Add the stems, omitting

it on the one in the last measure. This will bring comment and explanation. See how many heard the new name, "note-heads." Use the word "measure" in connection, and when the children are old enough to understand, place the measure numbers to the right of the clef: $\frac{4}{4}$ — "to help us remember what we are to count in the different measures. Sometimes we may not have such a long story, and the picture of 2 will take the place of 4, as in this story." Place the story on the staff and divide it into measures. Ask the class to sing the long sounds in the center of the first story, at the beginning of the second story, at the end of the first one. Comment on the differences in length.



Show another picture like the following :



DIVISIONS INTO MEASURES

Group of Any Size

Place disks of the do chord in position, using numbers or colored squares. Use the same stories again, but do not divide.

Directions. Row 1. Place on your desks the disks belonging in the second measure.

Row 2. Place the disks belonging in the fourth measure, etc.

Use this type of work from time to time; enlarge upon it, making it as extensive as conditions will permit.

ORIGINAL STORIES

Disks of the Do Chord

Group of Any Size

Let the children decide the contents of the phrase. The decision, for example, is one long sound at the beginning, four short ones, and another long one.

Directions. Row 1. Use do (1) and mi (3) to make your story.

Row 2. Use sol (5) and mi (3) to make your story, etc.

For reproduction on the staff use two types, one that is monotonous and the other that is pleasing in arrangement.

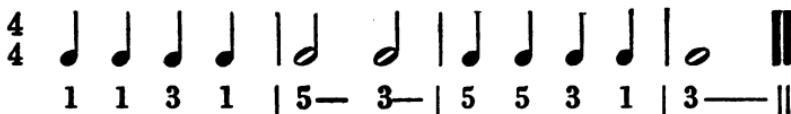
ORIGINAL STORIES

Freedom of Choice

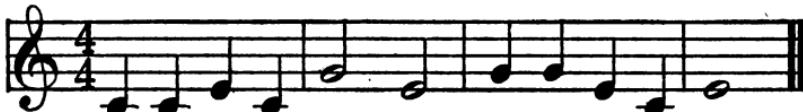
Group of Any Size

Have the entire class use the numbers 1, 3, 5. Let each one select a rhythmic pattern from the board. Make three or four selections and place them on the board for observation.

On Plain Paper



On Staff Paper



The following material can be used for hearing sound and text together. After using them or material like them, proceed to the next chapter, as the children are sufficiently familiar with this chord to begin the use of key signatures. Note that the chord was especially used to emphasize new features, the long sound in new places, notes, and the division of the staff into measures.



Out in the street, I found this ball.

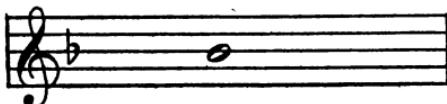


CHAPTER EIGHTEEN

FA GROUP FINDS A NEW PLACE TO LIVE, KEY OF F

FA CHORD GOES A-VISITING

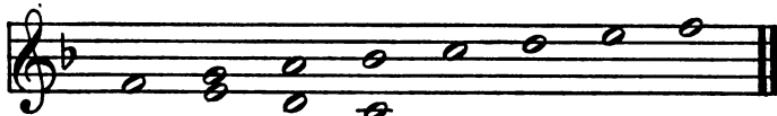
“Do you remember that the fa bird invited the la and do birds to sing with him? (Conversation.) Well, they were off together one morning having the finest kind of a time, and what do you suppose they found? A new place to live! They chattered about it, and sang about it, and finally flew back to the old home to tell the other birds about it. Upon hearing the fa bird’s story, the dark red bird said: ‘Well, how can we tell this new place from the old one?’ ‘Oh,’ said the fa bird, ‘I thought about that, and hung out a sign. Just fly with me, all of you, and see what a fine place it is;’ so away they went, and this is what they found.” (Draw it quickly.)



“Then the fa bird, thinking they might have some trouble in finding their new places, said: ‘Now, if I sit up here, the do bird will have my old place, and the re bird will sit next to him, just the same, and the mi bird next to the re bird.’”

During the conversation, use circles and place the family in position — fa on the third line, over far enough to permit of placing “do” in the first space,

"re" on the second line, etc. Add below "do" the following additions to the family, commenting about how nice it is to have more in the family: a "ti," close to the dark red bird, another "la" and "sol" bird.



NEW POSITION OF DISKS

Group of Any Size

5 6 7 8 — 1 2 3 4 5

The line underneath the number will indicate "below the key-note."

For games of Guess or stories sung for the children to reproduce with disks or on the staff, use the following order (in using what is known as a divided scale, use the figure 1 instead of 8):

EXAMPLE. 3 3 2 1
 7 7 5



The key-note in the center and singing above and below it are new things for the children to remember. Hence it is necessary to go slowly until every one has grown accustomed to the change.

Play a staff game, asking for locations and having the disks held to view. Every wrong choice must be returned to its respective pile, and the right ones placed in story line; the children having the longest row of numbers are the winners.

The following exercises are for the purpose of helping the children become acquainted with the new positions of the tones in the Scale of F. Use them for hearing sound and locating them on the staff.

Musical score for 'The Star-Spangled Banner' showing measures 1-8. The score includes a key signature of one sharp, a time signature of common time, and a clef of G. The vocal line consists of eighth and sixteenth note patterns.

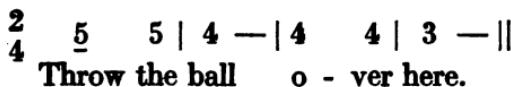
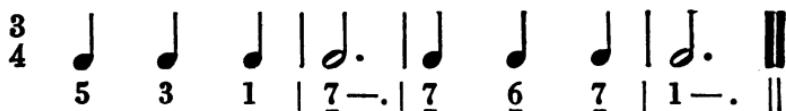
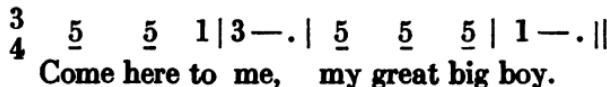
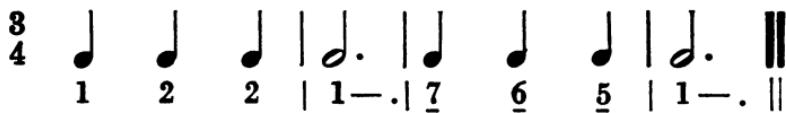
$$\frac{2}{4} \ 1 \ 3 | 2 \quad 1 | \underline{7} \ \underline{7} | \ 8 - ||$$

I am go - ing to the store.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff uses a common time signature with a 4/4 time signature over four measures. The bottom staff uses a 2/4 time signature with a 4/4 time signature over four measures. Measures 11 and 12 are shown, separated by a double bar line. Measure 11 starts with a quarter note (A) followed by three eighth notes (B, C, D). Measure 12 starts with a half note (E), followed by a quarter note (F), three eighth notes (G, H, I), and a half note (J).

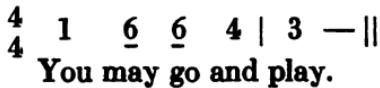
$$\frac{2}{4} \quad 3 \quad 1 \mid \underline{7} - \mid \underline{6} \quad \underline{7} \mid 1 - \parallel$$

Please sit down in your seats.



Use the la on the fourth line, adding squares above the 5.

5 6 7 1 2 3 4 5 6

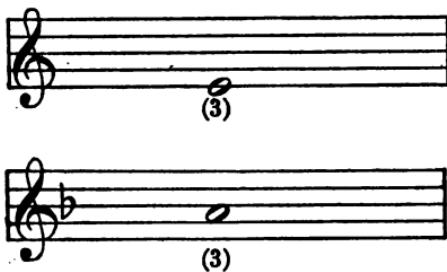


FIND THE NUMBERS*Group of Ten or Twelve*

Hide the do and fa groups. If a child finds 5 he must hunt for 1 and 3, the rest of the group. If 4 is the first one found, 6 and 8 must be searched for. The one having the most groups and able to lay them down in order, without assistance, is the winner of the game.

Schoolroom

If the conditions will not permit of using the game as outlined for a small group, have each child choose from his disks whichever chord group he desires, do or fa. Place on the board two staff pictures like the following :



Ask collectively, individually, or of any group considered advisable, such questions as the following :

EXAMPLE. Place mi on the first line of the old picture, and ask, "Who has the group with this one in it?" Place mi on the second space of the new picture, and proceed as before.

If the staff location is not recognized, if the child chooses the wrong number from his disks, if he has the fa group and says the mi on the staff belongs to that group, he is out of the game. Those able to keep their disks and keep from "getting caught" are the winners.

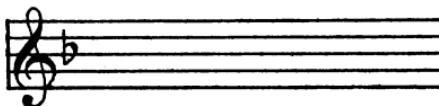
CHOOSING CHORD CONTENTS

Choose four children, or any number desired, depending upon the size of the group or the classroom. Select chord leaders from two scale groups in the possession of the teacher. Let each leader choose the number of children needed to complete his chord, and the children in turn choose, from numbers on the table or the desk, those that should "follow the leader."

EXAMPLE. Robert chooses 1, the do leader. He selects Henry and Jack to play with him. If Henry makes a mistake, choosing 2 instead of 3, he takes his seat and Robert calls another playmate. When the correct numbers are chosen the boys take their proper places behind the leader.

Those having do's chord will stand in this order : 1, 3, 5 ; in fa's chord, 4, 6, 8.

The remainder of the children may be preparing staff pictures at the board, and the leader of each group may select any one he wishes who has a staff picture, go to the board, and say : "Can you make a picture of us?" Margaret has placed the picture of fa's new home.



If she does not know where to place the circle for 1, the chord leader and his helpers work with her until the correct place is found. The 1 must always be considered, no matter what chord is used.

ORIGINAL STORIES

Place the disks of the do and fa chords in these positions on the desks :

5	8
3	6
1	4

Dictate as follows: "The first three in our story belong in do's group; choose what you would like to sing. The next three are in fa's group; and the next two are in fa's group; the last one in do's group."

Possible example :



A better example :



Choose two good examples, sing the following values, and ask the children to space the disks, using plenty of room between the short and long sounds.



In all the stories keep the tones of the do chord in the first and last measures, putting the others in the center.

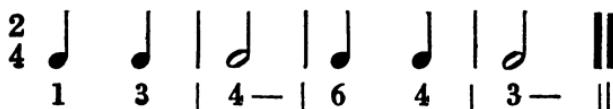
(See chord material for further work. Use them for singing, taking disks out singly and in groups, staff dictation, visualizing, memory, guides to original writing, original games, etc.)

CHORD FINDING

Group of Ten or Twelve

Hide a sufficient quantity of the do and fa chords to permit of each child finding at least six disks.

Directions. Find three of the do chord and three of the fa chord. Returning from the search, have original melodies made, decide upon the rhythmic patterns.



Or, find two of the do chord and four of the fa chord.



Of course results will vary. Assist the children by singing the two rhythmic patterns, and let the choice remain with the child. If time does not permit of completing the work in one lesson, continue it the following day.

Schoolroom

The plan of play-work that is outlined for the small group can be utilized in the schoolroom by putting the chord groups into different boxes. Let the children choose what they need, instead of hiding and hunting them. With small groups and very little children variety can be secured by pasting unmounted disks on the staff locations. The next day show the same stories in the black and white for recognition.

CHAPTER NINETEEN

SOL GROUP FINDS A NEW PLACE TO LIVE, KEY OF G

SOL GOES A-VISITING

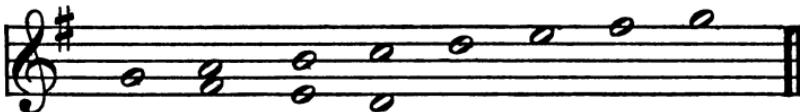
"**T**HREE is another bird in the family who is important. Tell me the name of the one who told us that the bird family is very large. (Conversation.) Elizabeth knows, the blue bird, our cheery singer!

"Well, he was so happy in the home that 'fa' found for the birds that *he* wanted to find a new place, so he took 'ti' and 're' and flew away, just to spend the day. They sang for a while, flew here and there, then the blue bird went off by himself. It was not long before *ti* and *re* wondered where he was. Just then they heard him calling, and away they flew! When they found him — yes, he had a new home to show them! When he told *ti* that he could sit where the sign is he was so happy that he began to sing the funny little song that sounds as though he were crying.

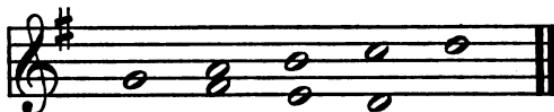
"What do you think they did next? (Conversation.) Yes, they went to tell the other birds about it. Of course, wanting to see what it was like, they began at once to get ready for the journey.

"When they arrived at the new place, *sol* flew to his new perch, *ti* and *re* to theirs, and then all the others found their places easily. 'Do' began to sing. 'Why,' said he, 'I am where *sol* used to sit in the old home' — then they gave a concert!"

Picture the new home.



Do not use the tones above the fourth line.



In using the new locations, follow the plan of development outlined for the "fa home" (Key of F), singing above and below the key-note.

FIND

Hide more of the sol, ti, and re than of the do chord.
Do as much simple work as the age period demands.

Examples of the arrangement of tones for Games of Guess, Melody Hearing, and Singing. Endeavor to use a text with many of these stories, finding the words in the things you are doing.

$\frac{4}{4}$ 1 2 1 7 | 1 — | 1 3 1 7 | 1 — ||

$\frac{2}{4}$ 3 5 | 3 2 | 1 7 | 1 — ||

$\frac{2}{4}$ 1 7 | 1 5 | 5 7 | 1 — ||

$\frac{2}{4}$ 1 2 | 1 7 | 2 7 | 1 — ||

$\frac{4}{4}$ 5 5 5 5 | 3 — 2 — | 2 7 7 5 | 1 — ||

$\frac{4}{4}$ 5 3 2 5 | 3 — ||

$\frac{4}{4}$ 3 3 2 1 | 7 7 2 — | 2 5 7 7 | 1-8 — ||

Christmas time will soon be here, So my mother says.

$\frac{4}{4}$ 5 — 1 3 | 2 — | 2 — 5 7 | 8 — ||

Sue made a chair Out of a box.

$\frac{4}{4}$  ||
 5 5 3 5 | 2 5 7 — | 7 5 5 5 | 5 7 1 — ||

STAFF PRACTICE

Group of Any Size

Ask locations singly. Have each child keep a score, writing down a number for every location named. The individual addressed responds by showing the number, but whether it is right or wrong, the leader moves on and names another location. At the completion of the melody the series is read, and those having it correct, or nearly so, may take turns in being the leader and making notations for the class. Until independent ability develops, the play-work must be under the guidance of the instructor.

EXAMPLE. The second line is the key-note, 1 in the Key of G.

Leader. Second line.

Louise shows No. 1.

Leader. Third line.

Gertrude shows No. 3.

Leader. Space below.

Ben shows No. 7, etc.

Complete story.



Ben missed but is not sure of it until the series is read.
The row having all the numbers correct is the winner.

STAFF PRACTICE

Place the do and sol chords in position.

5	2
3	7
1	5

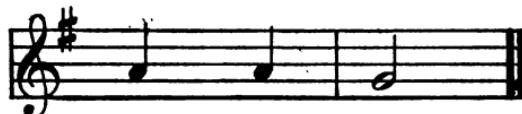
Have the class listen to a group, then choose. If possible, secure the contents of the measures and the sounds at the first hearing.

EXAMPLE. Sing slowly

Second line, second line, third line.



Second space, second space, second line.



After the disks have been selected, place the melody on the board. In this way the children can do their own correcting. Clear the board and have the disks returned to their chords in this manner: "Return one that belongs in the 'do chord,' one in the 'sol chord.'" Continue until all have been returned, or have just a few returned in this way.

FREE STAFF PLACEMENT

Use the same positions of the chords.

Send part of the children to the board to use the staff. Have those in their seats use the disks or crayolas. If the choice is crayolas and the age period will permit, write numbers. Have original stories made containing six sounds. When every one is through, talk about them; correct, sing, compare, find words for those on the board. Collect those made at the desks and make use of them the next day.

EXAMPLE. Don's story.



Leader. "What can we do to this story to make it sound better?" Let the children sing it as it stands, then sing it with two long sounds — one on sol (5) and one on do (1) at the end. When the long sounds are recognized, let Don change the solid note-heads to circles on sol and do. Also add the stems and divide properly into measures. Much time is saved by omitting the stems, in some of the first work.

VISUALIZING

Disks in Chord Position

Prepare one long staff for complete picture. Have the children observe as you place the notes in position, give sufficient time afterward to look at it, then erase. Children proceed to select the correct numbers.



Before erasing, it is often advisable to have a conversation about the picture. Endeavor to have the note values described, the contents of the different measures known, and to space the disks according to the rhythmic pattern, etc.

ORIGINAL STORIES

Place the number disks in position.

Leader. "I am going to tell you the kind of note picture that you will see when your story is finished.

"Four long sounds, four short ones, and a very long sound.

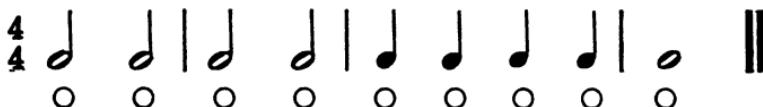
"Will you remember to place your disks as you place your story?"

You may choose three numbers from do's chord and six from sol's.

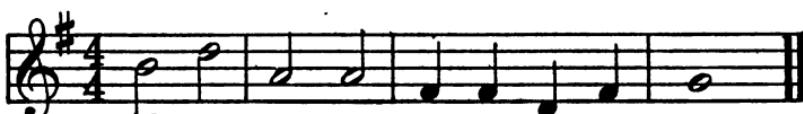
Great will be the variety, but many of the stories should be very well constructed. Before having some of them placed on the board, note how many spaced

the disks according to the pattern. Always sing as many of the stories as time will permit.

Proper placing of disks :



POSSIBLE STORIES



Make use of any or all of the material outlined in the Keys C and F.

It is a very simple thing to put a story in another "home." Assist the children in placing Do, 1 of the key desired, and the rest of the work will take care of itself.

Make a number of short staff pictures on the board, using the two keys having signatures and the Key of C. Sing a story and let it be placed in the different positions.

EXAMPLE.





Material that can be used for this activity:

$\frac{3}{4}$ $\text{d}.$ | d d d | d d d | $\text{d}.$ ||
3—. | 5 2 2 | 5 5 5 | 3—. ||

$\frac{3}{4}$ $\text{d}.$ | d | d | d | $\text{d}.$ ||
5—. | 3— | 3 | 2 | 5 | 5 | 1—. ||

CHAPTER TWENTY

FA DISCOVERS HE CAN SING WITH THE SOL GROUP

“ **W**HAT do you suppose that ‘fa’ has discovered?”
(Conversation.) “ He is so fond of singing that it is hard for him to keep still when he hears others singing. Well, he was off by himself again, but he had not gone very far when he heard the sol, ti, and re birds singing. He said to himself: ‘ My, that is a lovely song! I want to sing too, and if I sing softly my story won’t disturb them.’ Then he began. He sang a bit and stopped — he liked the sound of it. Then he began again, and this time he sang a little louder. Well, he was so happy he forgot, and sang as loudly as he could! The other birds came flying to where he was! He began to think that he had made a mistake like the one he made with the mi bird. Do you remember what that was? ” (Conversation.)

“ What happened after the birds came together? Why, the sol bird said: ‘ How beautifully your story sounds with ours. Sing with us again.’ Then they had a concert, a wonderful concert! The rest of the family heard them and came to join the chorus. They, too, thought it lovely for the fa bird to sing with sol, ti, and re, and asked them to sing together very often.

“ At first sol was puzzled about a name, because he did not know what to call the new group. Then he remembered that the first time he heard fa singing with them, he was far from him; so he called it Sol 7th.”

When an instrument is not available to play the four tones together, have the children sing groups like the following:

Key of C.



Key of F.



Key of G.



SOME ONE IS MISSING

(Ti)

Place the melodies on the board and let the children discover who is missing. "Sometimes they are not all together."

Key of G.



Key of C.



FIND

Hide the do birds and those of the sol 7th group.

GAME OF GUESS

Arrange the cards as follows. Make use of three keys.

C. $\frac{3}{4}$ | | | | ||
 1 — 1 | 2 — . | 4 2 5 | 3 — . ||

$\frac{3}{4}$ 8 5 5 | 7 — . | 5 4 2 | 1 — . ||

$\frac{2}{4}$ 8 5 | 4 2 | 7 5 | 8 — || $\frac{2}{4}$ 8 5 | 4 2 | 2 7 | 8 — ||

F. $\frac{2}{4}$ 3 5 | 7 2 | 4 2 | 5 — || $\frac{2}{4}$ 5 5 | 4 2 | 7 7 | 8 — ||

$\frac{4}{4}$ 5 5 3 1 | 7 5 4 — | 4 7 7 2 | 1 — — ||

$\frac{4}{4}$ 1 5 3 — | 4 2 4 — | 5 5 7 7 | 8 — — ||

$\frac{4}{4}$ 5 — 5 — | 4 — 2 2 | 7 7 5 2 | 1 — — ||

$\frac{4}{4}$ 1 — 1 — | 5 5 7 7 | 2 5 5 4 | 3 — — ||

G. $\frac{3}{4}$ 5 1 5 | 5 7 2 | 2 4 4 | 3 — . ||

$\frac{3}{4}$ 3 — 5 | 4 — 2 | 2 — 5 | 3 — . ||

$\frac{3}{4}$ 5 1 3 | 2 — 5 | 4 — 2 | 1 — . ||

$\frac{2}{4}$ 1 — | 2 7 | 4 4 | 3 — || $\frac{2}{4}$ 3 5 | 7 — | 7 5 | 1 — ||

$\frac{2}{4}$ 5 5 | 4 4 | 7 7 | 8 — || $\frac{2}{4}$ 1 3 | 2 5 | 7 — | 8 — ||

$\frac{4}{4}$ 5 5 7 5 | 5 — | 4 4 2 7 | 8 — ||

$\frac{4}{4}$ 5 — 5 5 | 4 — 4 — | 2 — 7 — | 8 — ||

$\frac{4}{4}$ 3 — 5 1 | 7 — 5 — | 7 7 5 7 | 8 — ||

$\frac{4}{4}$ 1 1 3 — | 2 2 4 — | 5 — 7 — | 8 — ||

$\frac{3}{4}$ 8 8 8 | 7. — . | 5 5 4 | 3. — . ||

$\frac{3}{4}$ 5 — . | 5 — 4 | 2 — 7 | 8 — . ||

$\frac{3}{4}$ 8 5 8 | 7 — 2 | 5 — 4 | 3 — . ||

$\frac{3}{4}$ 3 3 5 | 2 2 5 | 5 5 2 | 1 — . ||

Make extensive use of the melodies.

HIDE AND SEEK

Group of Any Size

Hide the do and sol 7th groups. Find four of each group. Upon returning make stories, following this plan of placing them :

do group | sol group | sol group | do group ||

If not convenient to play out of doors, place the chord groups in boxes or let the children choose from their envelopes what is needed to build a story. Have the numbers put together in a variety of ways. Sing a rhythmic pattern and have all the children space their disks alike. Use the melodies in many ways, find words for them, etc.

EXAMPLE. One of the melodies.

Key of G. $\frac{3}{4}$ 1 3 1 | 2 — . | 2 5 4 | 3 — . ||

ORIGINAL MELODIES

Place Disks in Chord Positions

Directions. "The story will contain four measures, and it may look like any of the pictures on the board."

ON THE BOARD

The image displays four horizontal musical staves, each consisting of a vertical line with a clef and a time signature. The first staff has a 4/4 time signature and contains a single measure of music. The second staff has a 4/4 time signature and contains two measures of music. The third staff has a 3/4 time signature and contains two measures of music. The fourth staff has a 3/4 time signature and contains one measure of music. All staves use a simple note head style.

MELODIES

F. $\frac{3}{4}$ 1 3 5 | 7 7 2 | 5 — . | 1 — . ||

G. $\frac{3}{4}$ 1 3 3 | 5 — . | 4 2 7 | 1 — . ||

C. $\frac{4}{4}$ 3 3 1 — | 2 — 5 — | 7 — 7 — | 8 — — ||

F. $\frac{4}{4}$ 1 1 1 — | 5 — — | 4 4 2 7 | 1 — — ||
Chil-dren, come, come, I will take you home.

EXAMPLE. George chooses the second rhythmic pattern.
Properly placed on the desk it should be as follows:

Key of C. $\frac{4}{4}$ ○ ○ ○ | ○ ○ | ○ ○ ○ ○ | ○ |
 1 — 3 3 | 5 — 4 — | 2 2 5 7 | 8 — ||

Select several of the stories for staff recognition, singing, etc. If the music period closes before it is possible to finish the work satisfactorily, have each story piled up in the order laid down. Put them away, to continue the work the next day. Always have as many of the original stories as are valuable put into some form for future use.

MELODY FOR HEARING

Free Choice of Rhythmic Patterns

Use the do and sol 7th chords, number disks. Sing the following melody, using the words. Repeat slowly, having the disks chosen on the repeat:

Key of G. $\frac{2}{4}$ 1 3 | 4 4 | 2 7 | 1 — ||

All the leaves are red and brown.

After the disks have been chosen, sing it in two ways, letting the children make their own choice of patterns. Use "loo" instead of the words.

No. 1. $\frac{3}{4}$ 1 — 3 | 4 — . | 4 2 7 | 1 — . ||
All the leaves are red and brown.

No. 2. $\frac{3}{4}$ 1 — 3 | 4 — 4 | 2 — 7 | 1 — . ||
All the leaves are red and brown.

Compare the patterns, sing them, choose the correct one. Help them to know why No. 1 is incorrect.

Ask the children if they remember that many of the sounds in the stories were sung a little louder than the others. Through Examples 1 and 2 you can show the importance of the accent and the need for placing words that mean something underneath.

Let them experiment in finding a sentence for this pattern :

EXAMPLE.

$\frac{3}{4}$ 1 — 3 | 5 — . | 4 4 4 | 3 — . ||
*Come with me down by the sea.
 (Lit - tle Jane ran down the lane.)*

CENTER CHOOSING

Group of Ten or Twelve

Give to each child three bird or number cards, and box lids. Place a quantity of cards that are in use in the center of the circle. Each child places one of

the three cards under a box lid: they take turns singing the pitch of the hidden card. Sing with the syllable "loo," or, "Can you guess its name?" If necessary, help the child who is singing the question. All who are listening reach into the center and pick up a card. When all are supplied, the singer lifts the lid and reveals the card. Those choosing correctly retain the card, and the wrong selections are returned to the center pile. The winners are those having the most at the close of the game.

FIND A PARTNER

Group of Ten or Twelve

Make several copies of the following melodies and cut them into sections for hiding.

Schoolroom

Choose from the following melodies two examples, place them on the board in numbers, and let the children make staff pictures. Collect them and when convenient cut them into sections. Put them into boxes and have each one select a piece of paper. When time comes for the game, ask the children to find partners. If Susan has a piece with a clef, she must hunt a partner having a double bar, two lines at the end. By this time in their development the children know that if they try to join the latter half of No. 3 with the first half of No. 2, it would be wrong, because the stories end with a tone in do's group. The story would look like this:

No. 2 — first half



No. 3 — latter half



No. 1.



No. 2.



No. 3.

**MEMORY GAME***Schoolroom*

Let part of the children choose enough numbers for a short story, lay them on the horizontal, then go to the board and place pictures of the stories on the staff. Let those remaining at the desks make note of the neighbors' story. At the completion of the work on the board permit them to claim the story if a mistake has occurred, provided they know what it is and can change it.

Another way is to sing groups like the following, every one listening until the completion of the section.

Then each one endeavors to place both melody and note values after hearing the melody *once*. Sing with loo or la.

Key of G. $\frac{4}{4} 1 \ 1 \ 1 \ 1 | \underline{7} - \underline{7} - | 2 \ 2 \ 2 \ 2 | 3 - - - ||$

Key of F. $\frac{3}{4} 3 \ 3 \ 1 | 5 - . | 2 \ 4 \ 2 | 1 - . ||$

VISUALIZING

Place a short story on paper or on the board, show it to the class, remove it from sight and have it reproduced with the disks, or on staff paper, or with crayolas. The row containing the most correct papers is the winner. Let all in the row go to the board and make stories for another game, or for singing.

CHAPTER TWENTY-ONE

FA AND SOL FIND NEW HOMES

IN the flat signatures it is always "fa" (4) that finds the new places for the scale family to live. This simple plan makes it very easy for the children to find the key-note, and the number of flats in a sign.



In the sharp signatures it is "sol" that performs the duty of finding the new places, "ti" on the new sharp.



Any of the play-work that has been outlined may be used for the first games in the new signatures — Key of D, two sharps; Key of B \flat , two flats — or the new material as given below.

FINDING

Hide all the tones of the scale, and give instructions to find one at a time. Have ready a long staff; if out of doors, use heavy paper or a portable blackboard.

As each child returns with a disk, it is placed on its proper location.

EXAMPLE. The signature is two flats, key-note third line. Kate returns with 5; if she does not touch the first space or the fifth line the disk is forfeited to the leader, who stands by the board and takes all that are wrongly placed. The one able to keep all the disks that he finds wins the game.

It is necessary to keep in mind the position of 1. If a child is not sure of a location the leader will no doubt discover him counting from the 1, up or down to the one in his possession.

RACE

Place four chairs in the front part of the room. Name each row the numbers in a chord; this will give you two leaders in every row. State a key-note, and call the staff locations of a chord. The ones who reach the chairs first are the winners. If you have named the do chord and any one out of the sol chord moves, it scores one against him.

EXAMPLE. Signature of two sharps, 1 in the space below and 8 on the fourth line.

DICTATE. First space, second space, space below. (3, 5,
1. Second line, third line, fourth line, etc. (4, 6, 8.)

CHOOSING

If the group is small, they may gather around the table or sit on the floor. Scatter an abundance of the number cards, placing them face down. If the

game is played in a schoolroom, use the individual number disks. As you sing a short group of tones, let the children pick up the disks.

EXAMPLE. Sing slowly, have the numbers picked up and shown to you for recognition. Have the right selections placed to one side.

4 1 3 5 3 | 8 — ||

Select those who succeeded in picking up all the numbers correctly to arrange themselves in the order in which the story is written for the other children to sing the group.

After singing several melodies, sing them over again as a whole and let the children make the effort, after hearing the melody once, to pick up all that are in the group.

FINDING GROUPS

Hide all the scale numbers, and let two hunt together. Direct them to pick up enough to make each chord group. After all the disks are found, see who can keep them, by picturing the different ones in the four familiar keys. If it is not possible to hide the disks, let the rows play together, choosing from their individual envelopes. Of course, the spirit of play cannot be very active when children are seated at desks, and if your conditions will permit activity in the room, choosing from boxes or permitting the boys to play against the girls, do so as often as the time at your disposal will allow.

DECIDING GROUP

Scatter, face down, the number disks: let the rows take turns. Each one picks up a disk and stands.

Leader. "Those having the numbers in the sol 7th group sit down"; or, "Go to the board and write the number that you hold." Instead of continuing in this way, place circles on the staff. If they hold what you write and can name the staff location — "3, first space; 8, fourth line; 5, second space," — they may keep the disks for counting. The final decision can be decided by rows or individuals.

PARTNERS

It is advisable to place all the chords in position with the number disks once in a while, and dictate a story with the speaking voice.

			4		
5	8	2	2	3	
3	6	7	7	1	
1	4	5	5	6	

Row 1, seat 1, plays with Row 2, seat 1, and hands to the partner the number called. The row having the story correct wins.

DIRECTIONS. "Choose a number from do's chord; one more from that chord. Choose two from fa's chord. Choose one from sol's chord, one from the sol 7th, and one from do's chord."

In the work with the chords use this plan in the original story writing, and confusion will not be experienced.

Do and Fa Chords.



Do and Sol Chords.



Do and Sol 7th Chords.



La Chord with 7.



Accept the stories that are "sociable" — tones that are close together. Aid them in making corrections.

EXAMPLE.

A musical staff in G major (one sharp) and common time (indicated by a 'C'). It consists of eight measures. The notes are: quarter note (1), eighth note (3), eighth note (4), eighth note (6), eighth note (5), eighth note (4), eighth note (3). Below the staff, the numbers 1 through 3 are written, each followed by its name in parentheses: (do ch.), (fa ch.), (sol 7th), (do).

The work can be continued in this manner. Have all of the disks turned face down and let the neighbors exchange four apiece. If none of them have what is needed to complete a chord, each one asks for what is necessary to finish the group. Vary the game by having part of the children at the board. Let those in their seats tell them what to put in a story, the leader asking different ones for a choice. Use eight measures whenever possible.



A musical staff in G major (one sharp) and common time. It consists of eight measures. The notes are: eighth note, eighth note.



A musical staff in G major (one sharp) and common time. It consists of eight measures. The notes are: eighth note, eighth note.

Review the stories of the "la group" in Part 2. Let the children make new stories; place the familiar ones on the staff; use the long sounds in a variety of places and add to the old stories. In using the Key of B \flat , do not sing too high. Observe the register of notes used in the following examples:



With little children colored crayolas are not only interesting to use but of great assistance. They like to color black and white staff pictures of the chords, as well as short chord melodies.

FOLLOW THE LEADER

Place on the blackboard seven staff pictures, using at least three keys. Send seven children to the board. The first child places a circle on each staff; the second child does likewise, taking into consideration the circles placed by the first child, who is the leader; the third child considers the circles already placed, etc. If the leader makes a mistake, the second child must consider the key and place her circle correctly. After the children have returned to their seats, the teacher should help the class correct each story and divide it into measures, using a different rhythmic pattern for each one. The children in their seats must watch the story builders and later be given an opportunity to correct the stories.

CHAPTER TWENTY-TWO

CHORD GROUPS AND SCALE FORM ARE USED TOGETHER

IN order to continue the original writing successfully, the plan given below should be followed. The accent of the measure must be the guide. Not only is it of the greatest assistance rhythmically, but it makes construction clear to the worker.

Place upon the board, or give upon slips of paper to each one, the number of measures in the story and the number with which each measure begins. Take, for example, the first melody,

3 — 5 — | 5 4 3 2 | 1 7 1 2 | 3 — ||

You may have as many different melodies as you have children in the group. The only directions that you give are these: "We are going to count four in each measure, and you are to use both scale and chord in the story"—the key is an individual choice.

Another time tell them the tone they are to begin with, then the tone they are to end with, etc.

With older children use eight measures as often as possible. Make use of games that have proved especially interesting to the children. The material or melodies in this chapter can be used in many ways.

DO CHORD GROUP AND SCALE

1.

3 5 5 3 1 1 3

2.

Broth - er will you play with me?

3.

4.

One, two, three, don't you see,

Those new buds on yon - der tree!

5.

DO CHORD, SOL CHORD, AND SCALE

6.



Leaves are turn-ing yel-low, Gold-enbrown and red !

7.



1 2 7 1

8.



Wake up, wake up, But - ter - fly !

Can't you see I'm stand - ing by ?

9.



1 3 5 8 7 5 8

DO CHORD, FA CHORD, AND SCALE

10.

Musical staff in G major (one sharp) and common time (indicated by 'C'). The staff shows a sequence of notes: quarter note (1), eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Below the staff are the numbers 1, 6, 4, and 5 under the corresponding notes.

11.

Musical staff in G major (one sharp) and common time. The staff shows a sequence of notes: eighth note, eighth note. Below the staff is the lyrics: Out in the road I found a toad.

12.

Musical staff in F major (one flat) and common time. The staff shows a sequence of notes: eighth note, eighth note. The notes are grouped into pairs by vertical bar lines.

13.

Musical staff in F major (one flat) and common time. The staff shows a sequence of notes: eighth note, eighth note. The notes are grouped into pairs by vertical bar lines. Below the staff are the numbers 3, 5, 6, 4, 3, 4, 6, 5 under the corresponding notes.

14.

Musical staff in C major (no sharps or flats) and common time. The staff shows a sequence of notes: eighth note, eighth note. The notes are grouped into pairs by vertical bar lines. Below the staff is the lyrics: Birds are build-ing their nests a - gain.

DO CHORD, SOL 7TH, AND SCALE

15.

Musical notation for exercise 15, staff 1. Treble clef, key signature of one flat, common time (indicated by '2'). The notes are: quarter note, eighth note. Below the staff: Are you go - ing to the woods?

Musical notation for exercise 15, staff 2. Treble clef, key signature of one flat, common time. The notes are: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Below the staff: Not this day, 'tis sad to say.

16.

Musical notation for exercise 16, staff 1. Treble clef, key signature of one sharp, common time. The notes are: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Below the staff: En-gines and tracks, Ham-mers and tacks.

Musical notation for exercise 16, staff 2. Treble clef, key signature of one sharp, common time. The notes are: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Below the staff: Al-ways are found in Christ-mas packs.

PART FOUR
DEVELOPMENT OF INTERVALS

CHAPTER TWENTY-THREE

INSTRUCTIONS

IN connection with the activities as outlined in the following pages the remainder of the nine common keys should be used, together with the familiar ones. (See Chapter 21.)

The image shows two staves of music. The top staff is in G major (no sharps or flats) and features a sequence of chords: C major (open), F major (one sharp), C major (open), G major (no sharps or flats), and C major (open). The bottom staff is in D major (two sharps) and shows: G major (no sharps or flats), D major (two sharps), G major (no sharps or flats), D major (two sharps), and G major (no sharps or flats). Below each note on both staves are the numbers 1, 4, 1, 4, and 1 respectively, indicating specific tones or intervals being targeted.

In the establishment of intervals the games of seeking and finding will again be found very helpful. The knowledge of the chords enables the children to associate tones correctly. Although the ability to hear and sing tone distances has been fostered from the beginning, the activities they engage in now demand that the distance between two tones be more consciously thought of and used. It is not necessary to wait until all the play work in Part 3 has been completed before using the game "Find Two." As such activity prepares for two-tone hearing and singing, it is advisable to make use of it frequently. In the first games have the children find two of any chord

group. When the octaves are used, include finding two of the same number and make large use of the different keys. Hearing and singing the different octaves develops skill and is an important factor in helping one to become an intelligent reader of music notation. In using octaves and wide intervals a rhythmic balance is most essential. It is easily accomplished by using long sounds on the tones preceding or following those of great distance, or by repeating the same notes. The octaves are approached from a low tone to a high tone, then reversed.

Games like the following will assist in guiding the activities. It must always be remembered that no play-work should be indefinite. Everything must be connected, associated together. Promiscuous calling of intervals or singing of short melodies is barren of lasting results.

CHAPTER TWENTY-FOUR

SMALL INTERVALS — Two of Any Chord

FIND TWO

Group of Any Size

THIS game should be played out of doors. Hide all the tones of the scale and give directions to find two of them. Accept only those belonging to a chord. Have the children sing what they find. If several appear at one time, having the same number, let them sing the interval collectively. In playing the game again sing the highest one, the finder the lowest one. (See Part 6 — Two Tones.)

EXAMPLE. 1, 3. 3, 5. 3, 8. 8, 3.
 4, 6. 8, 6. 6, 4. 6, 8.
 5, 2. 5, 7. 7, 2. 7, 5.
 6, 3. 3, 7. 6, 1. 6, 6.

PLAYING PARTNERS

Schoolroom

Number disks in position on the desks.

Rows 1 and 2 play together.

Rows 3 and 4 play together.

Rows 5 and 6 play together.

The children in rows 1, 3, and 5 select from the piles any numbers that they desire.

The children in rows 2, 4, and 6 choose numbers to correspond.

Leader. Place many of the selections on the staff for recognition, using a variety of key positions. Any couple failing to recognize the interval must return the disks to their respective piles. The rows playing together having lost the least are the winners.

EXAMPLE. Row 1. Three of the children have chosen 8.
 Row 2. All of the partners have selected 3 as a companion.

The leader pictures the interval in the following keys:



If any of the children in the other rows who have selected 8, 3, recognize the staff locations before any one in rows 1 and 2 recognizes them, the latter replace their numbers and are "out."

Establish a key-note, and sing different intervals; let the couples having the corresponding numbers rise and show their choice, and the couples who make mistakes return the disks to the piles. The row retaining the most numbers wins the game.

FIND A PARTNER

Schoolroom

Divide the room into two groups, then ask each one to select a number. Let Group 1 remain seated and Group 2 move about to seek a partner.

After the selections are made, name a key-note, give the pitch, and establish the tone. Choose different partners to sing their intervals: mi, sol; fa, la; anything that belongs in a chord. (The chord forms must be remembered.)

The game can be varied at once or at another time. Let Group 2 return to their seats and the others find partners.

EXAMPLE. Use the Key of A.

Group 1, find the number belonging on the first line of the staff.

Boys in Group 1 find a partner with the number that belongs on the added line below the staff.

Girls in Group 1 find a partner with the number belonging in the second space.

Should the work be done in this manner, keep a score. Prepare a staff, place two circles in position, and ask, "Who can hold up the numbers that belong here?" If 5 — first line — and 3 — third space — are the locations and any one having them fails to hold them up, or holds up another number, he is out of the game. Count the number in each row holding up the desired figures. The row having the largest score is the winner.

MATCHING GAME

Send six children to the board. If possible have the staff lines and signature ready, especially if little children are to play the game. Use as many keys as there are children at the board; ask each child to

place two circles in position. Let those at their seats make a choice of keys and write on paper the corresponding figures.

To be correct, following the plan of development used in all of the preliminary work, and in the original writing, an interval of the do chord should be the first one placed.

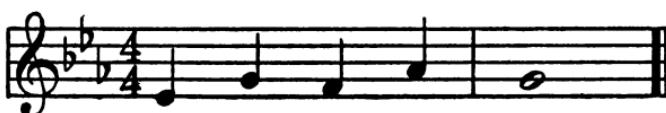


Work may be continued by sending six other children to the board and asking them to place two circles in position on the same staff.

Some may place two more tones of do's chord, others may use two of fa's chord, etc.

Ask those at the board to place the fifth circle, or send six new children to the board. Direct in this manner: "Place a circle that will enable us to finish the sentence, and turn the circles into notes."

Finished story :



ORIGINAL STORIES

Use the number disks. Direct the work as follows: "The story will contain four measures. The first and fourth measures will have in them do's chord, the second and third sol's chord."

If necessary, place the following on the board:

do's chord, sol's chord, sol's chord, do's chord

Give the children their freedom as to measure. Some may use 3 and some 4 counts in a measure. Long sounds at the close and in the center may be selected, and others may use the long sounds in a variety of places, while others may do most extreme things. The latter will have to be guided in the right way. From the row having made the least mistakes, choose a melody, and place it on the board for the class to see and sing.

CHAPTER TWENTY-FIVE

WIDE INTERVALS AND OCTAVES — Two OF ANY CHORD

THE octaves from 1 to 8 and 5 to 5 are used so constantly that they have become easy to sing; not so those from 3 to 3, 2 to 2, 4 to 4, 6 to 6, and 7 to 7. Please note the keys in which the various octaves are used in the examples. Care was taken to avoid extremes, either high or low.

The material can be used in a variety of ways. If one desires to make use of the exercises before the first presentations of the rests (Part 5), simply substitute notes for rests, using the melodies as written after the rests are established. In the original melody writing, guide the activity until you are assured that it is being done accurately. In changing a rhythmic pattern see that the same number of notes in the original one appear in the new arrangement. Note the examples. Many of the games that have been used in other ways can be adapted to the interval practice. It is not the intention to give a superabundance of game material, but to aid the leader and children in thinking of things for themselves.

At this point in the development of the work the children should be able to use the staff without effort, making few, if any, mistakes. One important phase of every activity that deals with staff games is that of reading quickly. Aid the children to become alert, practice reading melodies at different tempos; that

is, sing a sentence slowly, rapidly, moderately, and for fun at racing speed.

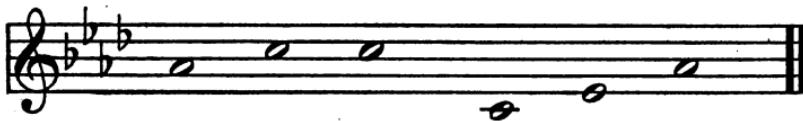
VISUALIZING

Schoolroom

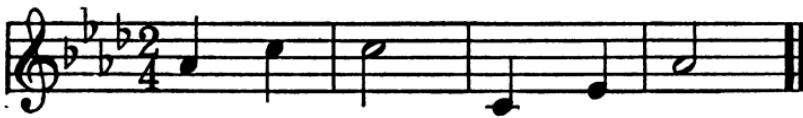
Use the blackboard or prepare staff paper. After showing the melody for a few seconds, erase. Use circles; have the note values and contents of melody decided through hearing. The game may be played without using the disks, but more of the children will derive actual benefit from the activity if they are used, or crayola and paper.

Let the children tell you how to picture it, then reproduce it on the board.

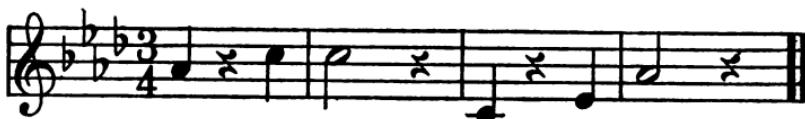
EXAMPLE. As it appeared the first time.



As it appeared when reproduced.



Continue: "Could we sing the group any other way?" Let the children experiment. Two things will be accomplished, the repetition of the melody and the varied rhythmic patterns.

EXAMPLE CHANGED.**OTHER EXAMPLES.****PARTNERS***Schoolroom*

Have all in the room choose a disk, or let every other row make selections, and the adjoining row select those that will sing with them.

Place an interval on the staff, designate a row, and have all in the row who are holding the numbers go

to prepared staves, or the one you are using, and put their numbers on the right places. Have those who place them incorrectly put them back into the envelopes. The row successfully placing the most is the winner, and one from the row should be permitted to continue the game, taking your place at the board. Encourage leadership among the children. You will have to watch yourself, however, that the "leading" is not given too often to those who do not need the ability fostered.

EXAMPLES OF INTERVALS. Note extreme distances. They are used to acquaint the children with note locations.



SIDES

Divide the room, boys and girls. Let each side choose one to go to the board to keep tally on the staff.

Place on a large staff on the front board a number of intervals; sing one and let a girl point to the correct place. The girl keeping tally puts on her staff the numbers; if the wrong interval was touched she does not place anything, and must know right and wrong. The children will be exceedingly vigilant,

ready to detect mistakes, and all you have to do is to guide them. Give the boys the next turn, and proceed as before until the game is over.

EXAMPLES TO SING. 1, 8. 3, 5.

The image contains two identical musical staves, each consisting of five horizontal lines. A treble clef is positioned at the beginning of each staff. Above the staves, there are two key signature symbols: one sharp sign followed by a double sharp sign, indicating G major. Each staff begins with an eighth note on the second line. The subsequent notes follow a repeating pattern: eighth note on the fourth line, eighth note on the first line, eighth note on the third line, eighth note on the second line, eighth note on the first line, eighth note on the third line, eighth note on the second line, and finally an eighth note on the first line, which is circled with a small circle.

The same game should be played again. Sing sections and phrases for them to hear and note upon the staff. Such activity requires developed skill, but if all the games have been used to advantage during the process of development, such play-work will prove not only a joy but of great value.

The examples given below are to be used to increase the ability to hear intervals, recognize them in melody form, sing them, place them in different key positions, use them in connection with rests, associate them with words, etc.

OCTAVES

Material for hearing, singing, staff placing, choosing corresponding numbers, and so forth.



See my kite fly— Up in the sky!



* Six-year-old girl.



Way up high, near the sky,



Where all the birds like to fly.



Where shall we play? On the new hay



Boys and girls, the ice is fine!

Wide Intervals and Octaves—Two of Any Chord 209



WIDE INTERVALS AND OCTAVES

Will you play with me, John, Af-ter school to - day?





Did I hear you call to me?



Yes, I want you, don't you see!



No! No! You can-not go.



Go with me to fly my kite, Down by the mill.





Down by the old swing, Sue found a ring.



PART FIVE
DEVELOPMENT OF THE REST

CHAPTER TWENTY-SIX

INSTRUCTIONS

WITH the majority of children the sign called a "rest" simply means "stop." Carelessness or indifference in observing "rests" in music notation is largely due to the undeveloped feeling for note values. That it plays a vital part in securing a rhythmical balance is not commonly recognized. The use of words with children, in connection with the melodies, simplifies the problem of getting them to understand their place in music writing. The original music story writing that has been done, and the definitely established note lengths, will greatly assist in giving a rest its full value. As the original writing is continued, the children will discover how the rest helps them to make a greater variety of stories.

With small children the story form may be continued. If they are playing with the bird cards, it is a simple matter to talk to them in this manner: "This bird does not seem to care about singing a long time, so we will put out a sign to remind us that he is going to stop; he wants to rest. Suppose we call the new sign a 'rest.' You know that when children do something nice other children like to do the same thing, and I have an idea that in our new stories we shall find each one of the bird family taking turns having a 'rest.'" With older children the three types as given in the following chapter can be used together.

The easiest way to grow accustomed to seeing a rest and shortening a long sound is to place it at the close of a phrase, then in the center. Seeing and using it in a variety of places follows naturally and without effort when the simple steps are taken first. Many of the familiar games can be utilized in connection with the new interest.

CHAPTER TWENTY-SEVEN

USE OF THE REST FOLLOWING THE ACCENT

1. At the close of a phrase.



2. In place of a dot: in the center and at the end.



3. In place of a note.



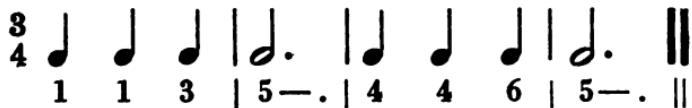
1. Sing this melody, placing it in the Key of D.



Erase the half note at the end and insert a half rest.

Sing the story again: let the children sing it, without and with the rest.

2. Sing this example:



Erase the dots and insert quarter rests: sing the story again.

3. Sing this example :



Erase the second note in the second and fourth measures, insert quarter rests and sing the story.

In the games for hearing, the new problem is to determine whether the tone is held its full length or a rest is substituted. For the children to make correct decisions it will be necessary for the instructors to be accurate.

CHANGING FAMILIAR MELODIES

Use Pencil and Paper

Schoolroom

Place on the board three or four familiar melodies. Have the children write corresponding figures on paper, inserting rests for notes and dots. Sing the board stories and as many of those on paper as time will permit.

EXAMPLE. On the board.



On paper.



ORIGINAL MELODIES

Extend the stories to eight measures. The use of the rests in connection with the notes simplifies this activity.

EXAMPLE. Direct as follows:

First measure — do chord.

Second measure — fa chord.

Third measure — sol chord.

Fourth measure — do chord.

The directions may be given in this way, making another type of story.

First and second measures, scale; third and fourth measures, do chord.

4/4 4/4

1 2 3 2 | 1—. x | 5— 5— | 1— - ||

If the writing is carefully directed, no confusion will ensue. The entire measure must contain one of two things: scale line, or chord, one kind only. Any chord change must be made at the beginning of the measure.

EXAMPLES



May we go and play with Sue?

When your work is done.

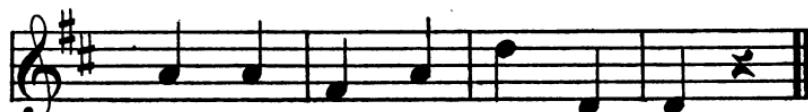
O - ver the fence went my old ball.



Will you run a race, To my father's place?



Can you see, Sue and me,



Each be - hind a great big tree!



Pop - pies red, pink and white,



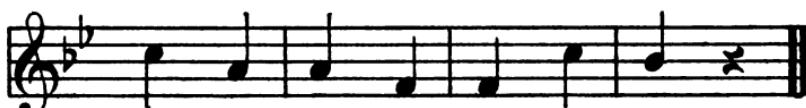
Gath - er them be - fore 'tis night.



Here, there, ev - 'ry - where,



Nuts come tum - bling on my hair !

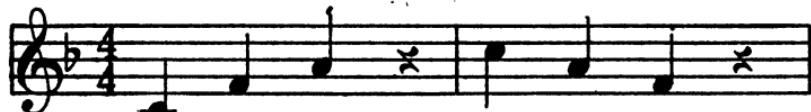




Name the birds on yon - der fence.



Blue - bird, Rob - in, Gold finch - es.



Skip and run, hop and jump,



Oh, dear me, when we go bump !

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by a '4'). The melody begins with a treble clef, a key signature of two sharps, and a common time signature. The first measure consists of a whole note followed by a half note, a quarter note, and a eighth note. The second measure consists of a half note, a quarter note, and a eighth note.

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat major. The first measure consists of a whole note followed by a half note. The second measure has a quarter note followed by a half note. The third measure starts with a half note, followed by a quarter note, a dotted half note, and a half note. The fourth measure starts with a half note, followed by a quarter note, a dotted half note, and a half note.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by a '4'). The melody begins with a treble clef, followed by a sharp sign, another sharp sign, and a '4'. The first measure consists of a dotted half note followed by a quarter note, a eighth note, and a sixteenth note. The second measure consists of a quarter note, a eighth note, and a sixteenth note. The third measure consists of a quarter note, a eighth note, and a sixteenth note. The fourth measure consists of a quarter note, a eighth note, and a sixteenth note.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by a '4'). The vocal line starts with a half note, followed by a quarter note, another half note, and a quarter note. The lyrics 'O say can you see' are sung during these measures.

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat key signature. The score consists of two staves of five-line music. The first staff begins with a quarter note followed by three eighth notes. The second staff begins with a quarter note followed by three eighth notes.

Musical notation for "One, two, three, four," in common time (indicated by a '4' below the staff). The key signature has three sharps. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

One, two, three, four,

Musical notation for "It is the time to un-lock the door." in common time (indicated by a '4' below the staff). The key signature has three sharps. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

It is the time to un-lock the door.

Musical notation for a melodic line in common time (indicated by a '4' below the staff). The key signature has one sharp. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

Musical notation for a melodic line in common time (indicated by a '4' below the staff). The key signature has three sharps. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

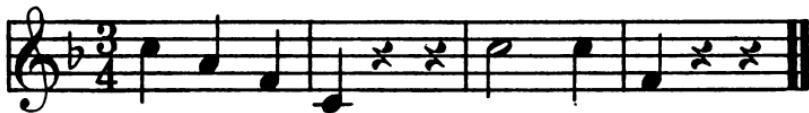
Musical notation for a melodic line in common time (indicated by a '4' below the staff). The key signature has three sharps. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

Musical notation for "Come and dance this waltz with me." in common time (indicated by a '4' below the staff). The key signature has one sharp. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

Come and dance this waltz with me.

Musical notation for "La, la, la, la, la, la, la, la." in common time (indicated by a '4' below the staff). The key signature has one sharp. The melody consists of eighth notes and sixteenth-note pairs. The first note of each measure is accented with a vertical bar, and a sixteenth-note rest follows each accent.

La, la, la, la, la, la, la, la.



See my Christ-mas tree so grand!



Fin - est thing in all the land!



Swing me up high, Then swing low,



Oh, just this once and then I will go.

CHAPTER TWENTY-EIGHT

USE OF THE REST FOLLOWING AND ON THE ACCENT

IN the examples will be found several difficult ways of using the rests. The idea is to develop the ability to see and express correctly any type of music notation with which the children come in contact, and to do so without hesitation. Music books contain a great variety of types, and the activity can be made as extensive as the age period permits.

In singing a melody for hearing, let the children count one measure aloud — to insure their being together — and the next measure silently. Then begin the story you intend using.

HEARING TEST

Schoolroom

Name the key and measure. Sing, for example, "No, no, you can't go!" (1) Let the different rows note on paper what they heard. Pitch should be so well established by this time that the children receive and retain without effort everything in the phrase.

However, many will be so occupied in listening for the rests that they may not remember easily, especially in the beginning.

EXAMPLE. Row 1. The majority of the children think that they heard two rests and four sounds.

Row 2. Every one heard three rests and five sounds. Test every row, and the one having the most in it capable of telling the names of the sounds, as well as the rests and the numbers, wins the game.

ASSOCIATION OF WORDS AND SOUNDS

Sing or read No. 2 to the class, observing all of the rests; then give the following directions:

"Choose your key, begin on 1, and make John understand that he was called twice."

You may receive copies written just as the story was sung, and you may also have many strange combinations, but remember that they are learning.

WORDS WITHOUT THE SOUNDS

Read the words of one of the stories and let the children do as they please with them, making new melodies. Select a few good ones and place them on the board, and place there also the example you selected. Sing the new stories.

HIDING

Prepare on slips of paper melodies that the children have written, or use the ones in this text. Cut them in two, hide one part, and let the others be chosen from a box. To "match up" the melodies correctly, one part with another, they must think of key and measure. If the words appear underneath the melody, it is very easy to find the missing part.

Continue the activity by placing the numbers on the board, without using the rests, and ask the partners having the story in question to stand together. Examine them and send to their seats all who have made a mistake in comparing their staff pictures and the numbers on the board.

In the free work, writing a melody without directions, let the children construct the phrase with numbers and then put it on the staff. After the melodies have been corrected, sentences can be thought of which can be sung in connection with them. This does not mean that the melody must always be written first. The plan suggested is a safe guide for the early practice of using the rests in a variety of places.

EXAMPLES

1.

No, no. You can't go!

2.

John, I called you twice!

3.

Keep still, I have a fish - sh - sh - sh!

4.

Watch that bird on yon - der tree!

He is the one that sings for me!

5.

Snow-drop, please get up!

6.



7.



8.



Step light - ly on the ground,

A musical staff in G clef, 2/4 time, and A major (indicated by a key signature of one sharp). It consists of five measures. The first measure has a single eighth note followed by a rest. The second measure has two eighth notes followed by a rest. The third measure has three eighth notes followed by a rest. The fourth measure has four eighth notes followed by a rest. The fifth measure has five eighth notes followed by a rest. Below the staff, the lyrics "Step light - ly on the ground," are written, corresponding to the rests in the music.

Fai - ry folk may be a - round.

9.



Broth-er and sis-ter and I are chums.

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). It consists of five measures. The first measure has one eighth note followed by a rest. The second measure has two eighth notes followed by a rest. The third measure has three eighth notes followed by a rest. The fourth measure has four eighth notes followed by a rest. The fifth measure has five eighth notes followed by a rest. Below the staff, the lyrics "Broth-er and sis-ter and I are chums." are written, corresponding to the rests in the music.

10.



Digitized by Google

A musical staff in G clef, 2/4 time, and C major (indicated by a key signature of zero sharps or flats). It consists of five measures. The first measure has a single eighth note followed by a rest. The second measure has two eighth notes followed by a rest. The third measure has three eighth notes followed by a rest. The fourth measure has four eighth notes followed by a rest. The fifth measure has five eighth notes followed by a rest. Below the staff, the lyrics "Digitized by Google" are written, corresponding to the rests in the music.

11.



12.



Jen-nie, come here. What for?

13.



14.



15.



breath. The girls had to run so fast!

16.



Don-al-d, did you see Bert? Not I.

PART SIX
DEVELOPMENT OF TWO-PART SINGING

CHAPTER TWENTY-NINE

INSTRUCTIONS

THE question of singing a second part without effort has been a serious one in the schoolroom. The difficulties of notation were so numerous, and the lack of developed ability so rare, that the lesson period proved more or less irksome. The material in this chapter, if carefully followed in the game, story writing, singing, staff practice, etc., will increase the capacity of the child to the much desired point of independence in singing either a second or a first part.

The combining of two tones demands the entire attention of children. In consequence, the two-measure story should be used again in singing and writing. Until a child grows accustomed to other sounds sung above those that he is singing, and is not disturbed by them, he cannot read music notation without effort. It is necessary to hear and use simple combinations frequently, and both patience and perseverance are needed by the leader. Little children know nothing of "alto" or "soprano," and one should not use the terms with them. You can say, "I wonder if you can sing the story of 'do' while I sing 'mi'?" During a game of "Find," have all who come up with 4 and 6 sing on the pitch of 4 the following sentence:



During the repetition join them, singing "la" — 6. Help them to *hold on*. The habit of holding on, especially to the long sounds, must be fostered.

A great deal of encouragement is often necessary, and in the beginning more or less assistance must be given; but be careful not to help to the degree of weakening their efforts. Lead the children into real freedom; this you cannot do if you persist in singing with them. In all the activities the play-work must be of a character to avoid guessing. Experience will soon show the instructor how to conserve time and energy, for herself as well as the class.

FIND

Hide all of the scale numbers; ask the children to find two that sing together, then return to you. You may take the highest number or simply sing it, letting the child retain both of them. If he slips to the tone you are singing, both disks must be forfeited to you. If many are awaiting a turn, let all of them sing the tone together. Have two children hunt for the numbers, each bringing one. After some independence has been acquired, let each child sing the one in his possession.

EXAMPLE. 3 and 5 are found.

GAME OF CATCH*Schoolroom*

Let each child select what he wishes to sing, and give each row two turns. After some skill has been developed, do not give the children the start, but begin singing at once. Try to detect how many in each row are disturbed by the tone sung above them.

EXAMPLE. Three in Row 1 have chosen "2"; have them stand, singing together, re, re, re. When they sing the third one, add 4, or 7, or 5; all sustaining the last sound. You may keep the tally on the board or have a child from each row assist you. The row having the least marks against it wins.

GAME OF FORFEIT

Use the Key of D. Have each row select a disk, the same one.

EXAMPLE. Row 1 has "6." Sing on the pitch of 8, "Can you sing with me?" Let them do the best they can to reply, singing on the pitch of 6, "Yes, yes, yes." Row 2 has "5." Sing your question to them on the pitch of 7. Etc.

If time permits, after each row has had a turn, have all in a row sing their tone together while you sing a tone above them, repeating the section as often as you please. Later, instead of merely sustaining the sound, repeat it, then make a change of pitch. (See material in Chapter 30.)

If all the activities preceding these games have been well learned, the children will reply confidently and

with the correct pitch, as the different types of the play-work are used.

WHO CAN SING WITH ME?

Have each one place the scale numbers in order for the Key of A \flat , using the divided form :

3 4 5 6 7 8 2 3 4 5 6

Establishing the key-note, sing on the pitch of 3, "Who can sing with me?" Note the selections, as every one holds a disk to view. Have all showing "1" sing together, "I can sing with you." Repeat the sounds together, either with "loo" or with sentences.

EXAMPLE.

2 3 3 | 3 — | 3 3 | 3 — ||
4 1 1 | 1 — | 1 1 | 1 — ||

Such activity is very helpful, and can be continued in a variety of ways.

STAFF PRACTICE

Send as many to the board as can be accommodated. Have each one make a short melody. Ask those in their seats to choose numbers that can sing with them, selecting some one story on the board. You may let them go to the board and place what they have chosen, or you may select a few of the best ones and have the entire class help with the placing.

Note carefully the two examples. One is so constructed that the second part would have to cross the first part, which is a type of two-voice singing that should not be attempted until sufficient skill has been developed to enable the class to do it without effort.

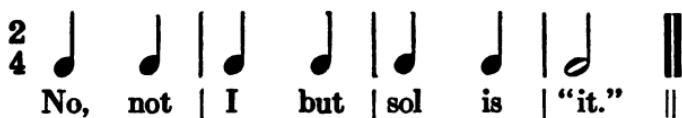
EXAMPLES.**PASS IT ON**

Divide the children into groups of eight. Let each group take a turn in playing the game. The first time any one in a group fails to "pass it on," another group begins. The group succeeding in passing on every tone of the scale is the winner.

EXAMPLE. "Do" (1) in group six sings on "3."

Then begin to sing quickly:

Mi must decide to whom he will "pass it on" before do reaches "10" — singing :



Then he begins singing to "10" while sol "passes it on."

They must "pass it" to some one who can sing with them — 5 to 7, 7 to 4, 4 to 6, 6 to 8, 8 to 1, etc.

After the tone has been passed the one who passed it stops singing.

— (*Idea of a student.*)

STAFF GAME

Distribute strips of staff paper on which have been placed a familiar melody. (See Part Two and Part Three.) Ask each one to place a story below the one on the paper. Select a few for reproduction on the board. Sing them, place them in different keys, change the rhythmic patterns, etc. The row having made the best combination of tones should be chosen to do the board writing.

GUESSING

Use melodies without key signatures, placing the parts on different slips of staff paper. Hide the slips, or mix them up in boxes; let each child choose a slip and hunt a partner. This game will show how much they know.

Select melodies out of the material in Chapter 31. The children have played long enough to know how to make the right decision, to study the first and the last notes. Knowing that the do chord begins and ends the melodies, the partners should not have any trouble in deciding upon a signature.

COMBINATIONS

Have three note groups selected and placed on the desks. If desired, choose the numbers from the boxes. Though the latter plan consumes a little more time, the children enjoy it and really derive great benefit from it.

EXAMPLE. Grace has chosen the following numbers:

5	7	8
3	5	3

Sing on the pitch of 5, loo, loo, loo. If Grace sings mi, mi, mi before any one having 2, 1, or 4 begins to sing, the 5 in the group of numbers that you were holding is given to her. Those having the most extra numbers are the winners of the game.

STAFF LOCATION

Prepare a large staff on the board, and use as many of the following melodies as desired. The idea is to see how many tones can sing with 5, 3, 1, 8. Place the single note and ask all in the room to make selections. Choose the best ones to put under the single

notes. Talk about them, sing them, and show them in many keys.

The following examples in the material in Chapters 30, 31, 32, and 33 are constructed to assist the child in developing the ability to read two-part music without the consciousness of effort. It is possible to make extensive use of them.

Remember that the first necessity is to enable the child to sustain a sound, and at the same time listen to other sounds above the one he is singing. Examples of the same character, placed in many key positions, are needed to give the children freedom in this activity.

DIFFERENT WAYS OF USING THE MATERIAL

Make several copies of the upper part of an example on narrow strips of paper. On corresponding strips

write the number, or numbers, of the lower part, and play a game of "Match."

Make staff representations of one part of an example, and place them on the board. Have the children choose from their disks the numbers they would like to use for a second part. Make it a point to sing the sections, collectively, by rows, girls on one part and boys on the other.

Divide the room into two groups. Ask one of them to select the lower part of the story that you have placed on the board. Let them sing from their number disks while the other group sings from the staff picture on the board. Any mistake will be discovered quickly. Vary the activity as much as possible. Everything that is written should be *sung*. Change the parts constantly. *It is wrong to ask any child to sing just one part.*

As has been advised, do not use the words "soprano" and "alto." Talk about singing stories, making stories to sing together, etc. Do not be afraid to use the interval of a fourth and a fifth. Let the children try to use them. They will quickly discover how empty and unsatisfactory they are. Note the two measures on page 242, Key of A.

CHAPTER THIRTY

THE HEARING AND SINGING OF EASY COMBINATIONS, ONE VOICE REMAINING STATIONARY

The image displays six horizontal musical staves, each consisting of five lines and four spaces. A treble clef is positioned at the beginning of each staff. The first three staves are in 2/4 time, while the last three are in 3/4 time. Each staff contains a combination of quarter notes, eighth notes, and rests. Measures are separated by vertical bar lines, and a double bar line with repeat dots is placed between the third and fourth measures of each staff. Measure numbers 1, 2, 3, and 4 are indicated above the first, second, third, and fourth measures respectively. The music includes various dynamics such as forte (f), piano (p), and sforzando (sf).

Combinations, One Voice Remaining Stationary 245



The image displays six staves of musical notation, each consisting of five horizontal lines. The staves are separated by vertical bar lines and connected by a double bar line with repeat dots at the beginning of the third staff.

- Staff 1:** Treble clef, key signature of one flat (B-flat), time signature 2/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.
- Staff 2:** Treble clef, key signature of one sharp (F-sharp), time signature 3/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.
- Staff 3:** Treble clef, key signature of one flat (B-flat), time signature 3/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.
- Staff 4:** Treble clef, key signature of one sharp (F-sharp), time signature 3/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.
- Staff 5:** Treble clef, key signature of three flats (D-flat, G-flat, C-flat), time signature 4/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.
- Staff 6:** Treble clef, key signature of three flats (D-flat, G-flat, C-flat), time signature 3/4. It shows a dotted half note followed by a whole note, then a half note, a quarter note, and a half note.

CHAPTER THIRTY-ONE

THE HEARING AND SINGING OF COMBINATIONS, BOTH VOICES MOVING IN THE SAME RHYTHM



Spin, spin, spin my top, Spin around and never stop.

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat key signature. The score consists of two staves of music. The first staff begins with a forte dynamic (F) and includes a bass clef. The second staff begins with a piano dynamic (P). Both staves feature eighth-note patterns primarily consisting of eighth-note pairs.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by '4'). The melody begins with a half note followed by a quarter note, then a dotted half note. The vocal line continues with eighth notes and sixteenth-note patterns.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by a '3' over a '4'). The melody begins with a half note on A, followed by a quarter note on B, a half note on C, a quarter note on D, a half note on E, and a half note on F. The vocal line ends with a colon at the end of the first line.

A musical staff in G major (indicated by a treble clef) and common time (indicated by a 'C'). The staff consists of five horizontal lines. It begins with a quarter note followed by a half note. A vertical bar line separates the first two measures from the third. The third measure contains a half note, a quarter note, and another half note. A vertical bar line separates the third measure from the fourth. The fourth measure contains a half note and a quarter note. A vertical bar line separates the fourth measure from the fifth. The fifth measure contains a half note.

A musical staff in G major (treble clef) and common time (indicated by a '3' over a '4'). The staff contains four measures. Measures 1 and 2 each begin with a quarter note followed by a eighth note. Measure 3 begins with a eighth note followed by a quarter note. Measures 1, 2, and 4 end with a half note. Measures 1, 2, and 4 end with a fermata. Measures 1, 2, and 4 end with a fermata. Measures 1, 2, and 4 end with a fermata.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by '3'). The key signature is shown as two sharps above the staff. The time signature '3' is also present. The melody begins with a bass clef, a '4' below it, and a 'G' above the staff. The first measure consists of a half note followed by a quarter note. The second measure consists of a half note followed by a dotted half note. The third measure consists of a half note followed by a quarter note. The fourth measure consists of a half note followed by a quarter note. The fifth measure consists of a half note followed by a quarter note. The sixth measure consists of a half note followed by a quarter note.

Combinations, Both Voices in Same Rhythm 249

Musical notation for the first line of the song. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The rhythm is indicated by vertical stems and dots. The lyrics are: "Chil - dren three, Glad are we,"

Musical notation for the second line of the song. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The rhythm is indicated by vertical stems and dots. The lyrics are: "That we have a Christ - mas Tree!"

Musical notation for the third line of the song. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The rhythm is indicated by vertical stems and dots.

Musical notation for the fourth line of the song. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The rhythm is indicated by vertical stems and dots. The lyrics are: "We have lots of mar - bles And can give you some."

Musical notation for the fifth line of the song. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The rhythm is indicated by vertical stems and dots.

Musical notation for the sixth line of the song. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The rhythm is indicated by vertical stems and dots. The lyrics are: "Kites fly, Birds fly, Why can't I?"

Musical notation for the seventh line of the song. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The rhythm is indicated by vertical stems and dots.



En-gines and tracks, Ham-mers and tacks,



Al-ways are found in Christ - mas packs!

CHAPTER THIRTY-TWO

THE HEARING AND SINGING OF COMBINATIONS, VOICES MOVING IN DIFFERENT RHYTHMS

A musical score consisting of five staves of music. The first four staves are instrumental, showing various rhythmic patterns. The fifth staff contains lyrics:

Loo Loo Loo Loo Loo
See the snow on the trees!



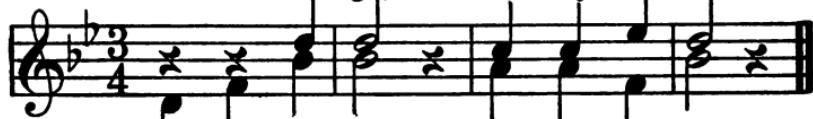
Jack Frost came in the night, Things are quite a sight !

Musical notation for the second line of the song. The key signature changes to G major (one sharp), indicated by a 'G' with a sharp symbol. The time signature is common time (indicated by a '4'). The lyrics 'Loo' are repeated five times under the notes.





Please go, Down by the sea.



Go with the girls, Down by the sea.



Yes, they do.



Boys all like to play base-ball.



Music score consisting of six staves of musical notation. The first five staves are single-line staves, and the sixth staff is a standard four-line staff.

The music is divided into measures by vertical bar lines. The time signature varies across the staves:

- Staff 1: 4/4
- Staff 2: 4/4
- Staff 3: 3/4
- Staff 4: 4/4
- Staff 5: 4/4
- Staff 6: 2/4

The key signature changes between staves. Staff 1 has two sharps (#). Staff 2 has one sharp (#). Staff 3 has one flat (b). Staff 4 has one sharp (#). Staff 5 has one sharp (#). Staff 6 has one flat (b).

Lyrics are written under the fourth staff:

Go a - coast - ing down this hill,
Ev - 'ry boy and girl!



Just a peek! And then we will go.



Ho, ho, ho, ho, ho, ho, ho,



Let us sing to - geth - er.



CHAPTER THIRTY-THREE

THE HARMONIZING OF FAMILIAR MELODIES OF ORIGINAL WORK COMPOSED PRIOR TO THIS TIME

IN this activity it is best to begin with familiar one-tone melodies, such as those in their melody scrapbooks. Those used in this chapter are taken from Part Two and Part Three. In constructing new melodies, have the upper part written first. It will be necessary for each leader to use her own judgment as to guiding the original play-work, or letting the children do the best they can alone. The latter plan, even though a few mistakes are made, is better than constant watching and assistance.

Musical notation for the melody "Go and find the girls!" in G major, common time. The melody consists of single vertical stems on a five-line staff. The lyrics are: Go and find the girls!

Page 106

Musical notation for the melody "I can skate on the walk!" in G major, common time. The melody consists of single vertical stems on a five-line staff. The lyrics are: I can skate on the walk!

Page 122

Musical notation for the melody "All of the girls—went to the game." in G major, common time. The melody consists of single vertical stems on a five-line staff. The lyrics are: All of the girls—went to the game.

Page 122



Broth - er, will you play with me?

Page 163



Page 159



Come with me—Down by the sea.

Page 153



Page 150



Page 147

PART SEVEN

**ADVANCED FORMS OF NOTATION, ELEMENTAL IN
CHARACTER**

CHAPTER THIRTY-FOUR

INSTRUCTIONS

THE purpose of the Minor Scales has been misunderstood. They have been avoided, and made more or less a form to express sadness, queerness, and so forth. Such things have nothing in common with childhood, and as the Minor is a vital element in all music notation, the children need to be given the right impression of it, and also to be intelligently assisted in the use of it. It is the intention to keep the melodies strictly minor, using the scale line from 6 to 6 as definitely as it has been used from 1 to 8 in the Major Scales.

In guiding the original writing in this activity, the accent of the measure is invaluable. Note the examples; the accent falls on 6, 1, or 3 of the scale. It is possible to adapt the material to the games already outlined. If the number cards are in use, place them on the desks in this order :

6 7 8 2 3 4 5 6

The passing and neighboring notes, the "visitors" as the children call them, are used in connection with the chords. To be understood, they must not make their first appearance in extensive scale form. They have been used in the scale melodies, but not in a way that could be explained to little children. Note very carefully the construction of the examples and it will not be difficult to guide the children in this activity. The tone does not come

on an accented count of the measure, and when this is impressed upon the children, the use of it becomes a very simple matter.

Games that have been outlined for other work may be adapted to the new interest. Sing short melodies and have the children name the "visitor." Place melodies on the board and have the "visitor" selected from the number disks that are in the possession of each child.

The initial measure is a part of a measure. The music story begins with the last count, or two counts, of the measure. It is a condition that confuses many people, for the phrase appears to have five measures. The remainder of the counts of the opening measure are at the close of the melody. The unequal divisions of the note values do not figure in the fundamental work, and little children should not be bothered with the fractional divisions of the initial measure. In the examples are to be found types of the kind that will help the children to comprehend the use of this measure.

The Slur and the Tie are innocent-looking phases of notation, but children have experienced many difficulties with them. To some extent this is due to the undeveloped ability to construct their music stories, and to use a text with a melody as commonly as they use anything else.

The original two-part melody writing will be easily and accurately accomplished if the activities as outlined in Part Six are carefully used. The children have been given the impression of short and long sounds, and have secured a definite feeling for them. In consequence the changing of familiar rhythmic

patterns from quarter and half notes to eighth and quarter notes, and dotted half notes to dotted eighth notes, will become a simple task.

By changing the patterns as they are changed in Chapter 39, the same sense of "short and long" values can be emphasized. The eighth note is half the value of the quarter note, and the quarter half the value of the eighth; the dotted eighth is half the value of the dotted quarter, and when they are used jointly the children are quick to discover the new patterns.

CHAPTER THIRTY-FIVE

THE NATURAL MINOR (6 TO 6 OF THE MAJOR SCALE)

DURING the development of the Minor Scales there is every opportunity to teach intelligently the meaning of the contents of a sentence, and also how different tone combinations convey different impressions. For instance, if the words "Do not fear the dark" were sung on 3, 3, 1, 1, of the scale, it would not inspire any great amount of confidence.

Do not fear the dark.

A combination like the following would help a child to know something of the value of the words :

Do not fear the dark!

Sing the words "Indian warriors like lots of paint" to three melodies, and let the children make their own choice as to the one most satisfactorily conveying the idea.

In-di-an war-ri-ors like lots of paint!



In - di - an war - ri - ors like lots of paint!

Give a sentence to the class and let each one choose the sounds that will convey the meaning of the text.

EXAMPLE. "Oh what fun to watch the leaves,
Fall from off the big oak trees!"

Ex. 1.

A musical staff in G major (one sharp) and 3/4 time. It consists of six measures of music, starting with a quarter note followed by a eighth note, then two pairs of eighth notes. The last measure ends with a half note and a fermata.

Oh, what fun to watch the leaves,

A musical staff in G major (one sharp) and 3/4 time. It consists of six measures of music, starting with a quarter note followed by a eighth note, then two pairs of eighth notes. The last measure ends with a half note and a fermata.

Fall from off the big oak trees!

Ex. 2.

A musical staff in G major (one sharp) and 3/4 time. It consists of six measures of music, starting with a quarter note followed by a eighth note, then two pairs of eighth notes. The last measure ends with a half note and a fermata.

leaves.

A musical staff in G major (one sharp) and 3/4 time. It consists of six measures of music, starting with a quarter note followed by a eighth note, then two pairs of eighth notes. The last measure ends with a half note and a fermata.

Fall

The second example is not only monotonous, but it does not convey enjoyment, and the inflection on the word "fall" is wrong. The tone used should be one *below* the six, not above it.

If the sentence requires more than two long sounds, the rhythmic pattern can be pictured on the board, or the words repeated, observing the values.

EXAMPLE. "I can play in the snow,
'Cause the folks have told me so."

2
4 ♡ ♡ ♡ ♡ ♡ ♡ ||
"I can | play—| in the | snow, ||

2
4 ♡ ♡ ♡ ♡ ♡ ♡ ||
I can play in the snow,

2
4 ♡ ♡ ♡ ♡ ♡ ♡ ||
'Cause the | folks have | told me | so." ||

2
4 ♡ ♡ ♡ ♡ ♡ ♡ ||
'Cause the folks have told me so.

3
4 ♡ ♡ ♡ ♡ ♡ ♡ ♡ x ||
All of the | girls— have | new "jack" | balls. ||



All of the girls have new "jack" balls.

The following sentences may be used in a variety of ways. They are principally to show the type of original melodies that the children should construct, to become familiar with the different minor scales.

When sufficient work has been accomplished to make them independent in the use of the scales, they should be given absolute freedom in the constructive work.

Musical notation for the first line of the song. The key signature is one flat, indicating F major. The time signature is common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are "Swal-low is teach-ing her young to fly!".

Swal-low is teach-ing her young to fly!

Musical notation for the second line of the song. The key signature changes to one sharp, indicating G major. The time signature remains common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are "Ho, ho, ho. Don't you know."

Ho, ho, ho. Don't you know.

Musical notation for the third line of the song. The key signature changes to one sharp, indicating G major. The time signature remains common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are "We want sto ries that make us grow!".

We want sto ries that make us grow!

Musical notation for the fourth line of the song. The key signature changes to one flat, indicating E major. The time signature remains common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are "Don't move. Look at those wings!".

Don't move. Look at those wings!

Musical notation for the fifth line of the song. The key signature changes to one flat, indicating E major. The time signature remains common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are "But-ter-fly, but-ter-fly, bean-ti-ful thing!".

But-ter-fly, but-ter-fly, bean-ti-ful thing!

Musical notation for the sixth line of the song. The key signature changes to one sharp, indicating G major. The time signature remains common time (4/4). The melody consists of eighth notes and sixteenth notes. The lyrics are implied by the musical structure.



Ev - 'ry fel - low has a foot - ball,



And I want one too !



O-ver town and valley, Leaves are turning brown .



CHAPTER THIRTY-SIX

THE VISITOR — A TONE THAT IS NOT IN THE CHORD

SELECT several melodies, place them on the board, and sing them with and without the "visitor." Another way to use the melodies that are on the board is to erase the "visitors" and let several children go to the board and write the correct figures below the places where notes have been erased.

Games like the following will be found useful :

PLAYING VISITOR

Have the number disks placed in position. Ask rows 1, 3, and 5 to select the numbers belonging in do's chord. Have rows 2, 4, and 6 place the scale in position.

Choose a melody, and call for the numbers in this way : Row 1, "John, select a number in do's chord." Row 3, "Jack, select another number in do's chord."

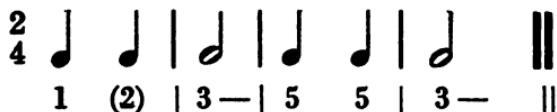
After the directions are given, and the numbers are selected, the child goes to the front of the room and faces the class. When the desired number of children are in line, call for "visitors." A "visitor" steps in between two tones of the chord.

EXAMPLE.

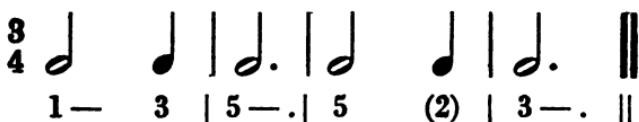
John	Jack	Susan	Sam	Jane
1	3	5	5	3

Marian selects 2 for the “visitor.” She may step in between 1 and 3.

Between 1 and 3



Between 5 and 3 — sol chord



Space the children so that those in their seats may know where the long sounds are. Have the two melodies sung. Send the “visitor” to her seat, then the other children.

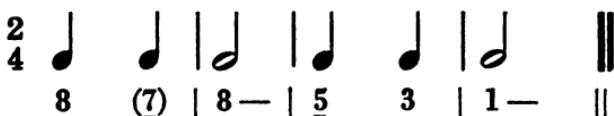
Select a new “visitor” and a new group of children. Arrange them and then sing the melodies.

EXAMPLE. Use the key-note of A.



The “visitor” is 7.

Between 8 and 8



Between 8 and 5



Use the material again on the staff.

CHOOSING VISITOR

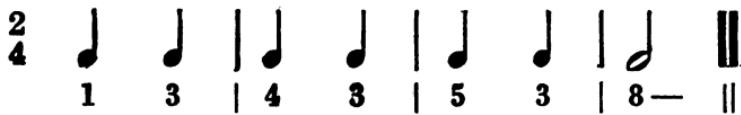
Have the number disks placed in chord order on the desks. Sing or dictate a six-tone melody from the do chord. Let each row select one "visitor"; that is, every one in the row use the same "visitor" and place it in the melody without assistance.

EXAMPLE.



Row 1 has chosen 4 for the "visitor." Example 1 belongs to Harry and Example 2 belongs to Eleanor.

Example 1 :



Example 2 :



In Example 1, the “visitor” has been allowed to sing on the accent, which puts Harry out of the game.

Follow the familiar plan of using the do chord first with the “visitor,” then the fa and sol chords.

DO CHORD EXAMPLES

Visitors

7. 2. 4. 6.

Yes, Yes, You ⁽⁷⁾ may go.

Un - der the trees we ate our lunch.

Moth-er gave us ap - ples, Sue gave us cake.

(2) (2)

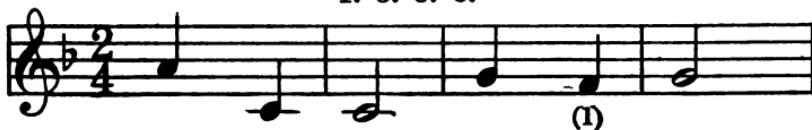
(4) (4)

The Visitor—A Tone that Is Not in the Chord 275



SOL AND FA CHORD EXAMPLES*Visitors*

1. 3. 5. 8.



A musical score for 'The Star-Spangled Banner' in G clef, B-flat key signature, and common time. The score consists of two staves of four measures each. The first staff begins with a half note followed by a quarter note, eighth note, eighth note, and a half note. The second staff begins with a quarter note, eighth note, eighth note, and a half note. Measure numbers 1 and 2 are indicated above the notes in parentheses.

The musical score consists of a single staff in treble clef, 4/4 time, and A major (two sharps). The notes are eighth and sixteenth notes. The lyrics '(1)' are placed below the staff.

A musical score for a single voice. The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The melody consists of quarter notes and eighth notes. The lyrics "Come, let us take a walk." are written below the notes.

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The melody consists of six quarter notes followed by a half note, with a fermata over the final note. The lyrics are: "Where do you want to go?"

CHAPTER THIRTY-SEVEN

THE INITIAL MEASURE

IN singing a story for the children to hear and reproduce, select example 1, 3, or 5 from the material and emphasize strongly the accent of the full measure. Use the words instead of the syllables, as they assist very much in accomplishing the desired results.

GAME OF STARTER

Name the key in which the melody is written, sing the key-note, and then sing the story to the first rest, using the words. Every child who can name the "starter" — the note in the initial measure — sing the pitch, and tell the staff position, wins a credit mark for his row. If there are many who are ready to name the note, let them go to the board and reply by placing it on the staff. Sing the remainder of the story and have the contents of the last measure named, either individually or collectively.

HEARING CONTENTS OF COMPLETE PHRASE

Place on the board, or on a long piece of paper, the numbers for Example 6. Let the children use pencil and paper at their desks, and after hearing the story sung make a staff picture of it.

EXAMPLE. Write the numbers in this way :

5 5 3 8 7 2 7 5 5 4 2 1

Sing the melody through once, using the syllable "loo." If the children are alert, they will mark the note values above the numbers during the singing. If time permits, repeat the melody and have little check marks made over the long sounds. Should the numbers bearing the correct values prove rather limited, repeat the melody. "Long sounds" will puzzle them, but if they are thinking they will tell you "there is but one."

In conducting the original writing, follow any of the previous plans that suit your conditions. The new feature is the word on an unaccented count of the measure. The examples may be used in different ways. New games may be devised or the old ones may be brought into use again. If it is possible to use the out-of-doors, the games of seeking and finding will be enjoyed. Give directions for each one to find enough to make a story. If the group is large, designate the quantity that each one is to find. It will be important to use the different keys from day to day, that the children may become familiar with many flats and sharps, as with one or two in the signatures.

EXAMPLES

1.

The world is full of joy, For

ev - 'ry girl and boy.

2.

3.

The sunshine and shadow play hide and seek.

4.

Good morn-ing to you, One and all.

5.



A bow and four ar-rows were giv-en to me, Now

6.



I shall try an In - dian to be!

7.



8.



The gar - den walks are wet with dew.

9.



10.



* Student.

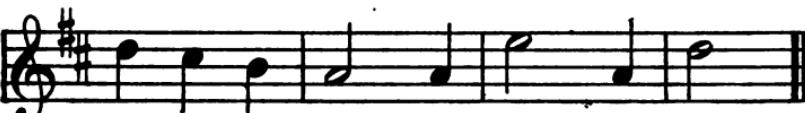
11.



12.



The but-ter-cups, dai-sies and clo - ver red



Make the best wreaths for May Queen's head.

13.



Oh, see those pret - ty flow - era!

14.



The cir-cus, the cir-cus, has come to town !

15.



Did you call ? Yes, I did, sir !

CHAPTER THIRTY-EIGHT

THE SLUR AND TIE

THE examples in this chapter were written for the purpose of eliminating effort in using the Slur and Tie.

In the melodies you will find sufficient material to guide the original work intelligently.

The two examples given below were written by six-year-old children. The boy was very desirous of owning a cowboy suit; note the word "have."

Please may I have— a cow - boy suit?

Moth-er may I go a - lone? Yes, you may.

Musical notation for the first line of the song, featuring a treble clef, a key signature of one sharp, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

Let— us make a dai - sy chain.

Musical notation for the second line of the song, featuring a treble clef, a key signature of one flat, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

Winds are blow - ing o'er the lea !

Musical notation for the third line of the song, featuring a treble clef, a key signature of one sharp, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

I want a big white coast - er.

Musical notation for the fourth line of the song, featuring a treble clef, a key signature of one flat, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

Just o - ver there, the ice is fine !

Musical notation for the fifth line of the song, featuring a treble clef, a key signature of two sharps, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

Beech-nuts and wal-nuts are on the ground.

Musical notation for the sixth line of the song, featuring a treble clef, a key signature of two sharps, and a time signature of three over four. The melody consists of eighth and sixteenth notes.

Jack Frost nip'd them all a - round.

Musical notation for 'Sing! sing! Rob - in, sing!' in 3/4 time, treble clef, and a key signature of three flats. The lyrics are: Sing! sing! Rob - in, sing!

Musical notation for 'Tell us all a - bout the Spring!' in 3/4 time, treble clef, and a key signature of three flats. The lyrics are: Tell us all a - bout the Spring!

Musical notation for 'Come and help me fly my kite!' in 4/4 time, treble clef, and a key signature of one sharp. The lyrics are: Come and help me fly my kite!

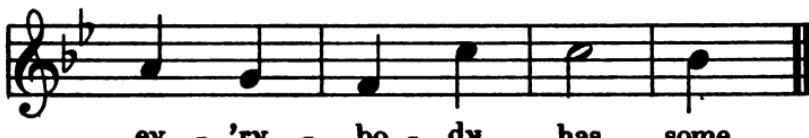
Musical notation for 'Hold the string tight!' in 4/4 time, treble clef, and a key signature of one sharp. The lyrics are: Hold the string tight!

Musical notation for 'The storm is o'er, Soon it will be day!' in 2/4 time, treble clef, and a key signature of one flat. The lyrics are: The storm is o'er, Soon it will be day!

Musical notation for 'The storm is o'er, Soon it will be day!' in 4/4 time, treble clef, and a key signature of one flat. The lyrics are: The storm is o'er, Soon it will be day!



Wild flow - ers are in bloom And



ev - 'ry - bo - dy has some.



Glid - ing, slid - ing, swift - ly fly - ing,



O - ver ice and snow !



CHAPTER THIRTY-NINE

ORIGINAL Two-Voice Writing — CHANGING FAMILIAR RHYTHMIC PATTERNS

IN the original writing of two parts it is advisable to have a single part written first, either the upper or lower part, then to add the tones that harmonize. The melody should contain four measures, and, later, eight measures. If the children are old enough to write melodies containing twelve and sixteen measures, encourage the use of the larger type; also, encourage the use of the rests, initial measure, slurs, ties, and the divided count.

Make use of the examples in Part Six. The material is carefully constructed and arranged in a manner that will enable results to prove very satisfactory in equipping every child with the ability to hear, sing, and write a second part without effort. Aside from using the chord forms as outlined, changing the chord at the beginning of the measure and section, change it on the secondary accent of four- and six-part measures.

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of three measures. The first measure has a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. Below the staff, the notes are labeled with their corresponding solfège names and Roman numerals: (do) I, (sol 7th) V 7, and (do) I.

A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of three measures. The first measure has a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. Below the staff, the notes are labeled with their corresponding solfège names and Roman numerals: (fa) I, (sol) V, and (do) I.

The image contains two staves of musical notation. Both staves are in G major, indicated by a treble clef and two sharp signs. The top staff is in 6/8 time, while the bottom staff is in 3/4 time. The notation consists of quarter notes and eighth notes. The first staff has four measures: the first measure has a quarter note (do), the second has an eighth note (fa), the third has a quarter note (do), and the fourth has an eighth note (sol). The second staff has three measures: the first has a quarter note (sol), the second has an eighth note (sol), and the third has a quarter note (do). A fermata is placed over the final note of the second staff.

CHANGING FAMILIAR RHYTHMIC PATTERNS

One of the benefits derived from the practice of changing the patterns is the writing of the new note representation. An equal amount of time should be spent in singing the different patterns, and making comparisons with the old ones.

When used jointly the children discover that this pattern,



is sung twice as fast as this pattern, which is just double the value :



Before allowing the children to make new patterns, select from the material that has been out-

lined for the various types of work examples like the following:

1.



2.



3.



4.



5.



Inserting rests to complete measure, and inserting rests instead of notes.

6.



7.



8.



Using the initial measure.

9.



10.



11.



Using the dotted note.

12.



13.

$\frac{4}{4}$ ♩ ♩ ♩ | ♩. ♩ | ♩ ♩ | .
 $\frac{4}{4}$ ♩ ♩ ♩ | ♩. ♩ | ♩ ♩ | ♩

The six-part measure is commonly used in connection with the eighth note as the unit, and has always been more or less confusing to the child. Throughout the entire plan of development, the quarter note has been made the unit, and in order to emphasize the divided count it will be necessary in this particular activity to make use of the six-four measure instead of the six-eight measure.

14.

$\frac{4}{4}$ ♩. ♩ ♩ | ♩. ♩ ♩ | .
 $\frac{4}{4}$ ♩. ♩ ♩ | ♩. ♩ | ♩. x - .
 $\frac{3}{4}$ ♩. ♩ ♩ | ♩. ♩ | ♩. x - .

15.



INDEX

Age periods, divisions by, 16-19; chart of, 20-25; method and material by, 26-34; retarded children, age period makes, 36; upon the, 145.

Bird stories, make-believe: red, 59; blue, 65; yellow, 75; another red, 88; green, 97; orange, 108; purple, 116; pink, 129. Key change: Fa group, 153; Sol group, 162; Fa discovers, 170.

Chord combinations, for mothers, 27; for retarded children, 37; outline, 44; examples, 78, 91-96; melodies, 119, 122; examples, 125, 137; review, 142, 145-153; examples, 171-175, 178, 183-186.

Duration of sound: associated with, 12; *first* impressions of, 42, 43, 56, 57; *second* impressions of, 44, 45, 147, 148; with rests, 46-48, 204, 207-212, 217-226, 230-232; with two voices, 235, 236, 244-255; changing patterns, 50, 288-293.

Exercises for hearing, singing, visualizing, etc., 70, 71, 78, 81, 91, 92, 102, 107, 113, 115, 117, 119, 122, 125, 127, 128, 130, 131, 137, 155, 156, 163, 164, 172, 173, 178.
See Music.

Games: Developing tones of the scale, 59-142.

Find, 68, 77, 79, 86, 98, 118; Cover, 120; Draw, 109, 110; Guess, 66, 72, 73, 76, 99, 100, 102, 120, 123, 130; Memory, 80, 95, 103, 125; original stories, 71, 90, 103, 114, 119, 126, 138; Playing Partners, 82, 135; Puzzle, 92, 111; scale, 139-141; staff, 84, 86, 94, 101, 105, 106, 122, 123, 124, 136, 138; visualizing, 72, 135, 136.

Games: Chord, scale, change of key, intervals.

Chord finding, 160, 182; choosing chord contents, 158; Find, 157, 163, 172, 173, 197; Guess, 172, 174, 176; Hearing, 175, 181, 182; Matching, 199, 205; Memory, 178, 186; original stories, 151, 152, 159, 167, 174, 200; Partners, 177, 178, 183, 197, 199, 204; Staff, 155, 156, 164-166, 186; Visualizing, 167, 179, 203.

Games: Rests, Two-part singing, Minor, Visitor, Initial measure.

Adapting old games, 53; Catch, 237; Changing patterns, 218; Choosing visitor, 272; Combinations, 241; Find, 236; Forfeit, 237; Guessing, 240; Hearing, 227, 278; Hiding, 228; original melodies, 219, 279, 283; Pass it on, 239; Playing visitor, 270-272; Staff, 238, 240, 241; Starter, 273; Sing with me, 238; Words, 228, 264-267.

Grades, outline for, 34-40.

Imaginative stories, example, 41. Instructions, general, preceding scale development, 53; chords and keys in, 145; intervals in, 195; rests in, 215; two tones in, 235; minor scales, passing and neighboring notes, initial measure, slur, tie, original two-part melody, changing rhythmic patterns in, 261.

Intervals, thinking of, 72, 73; game of Draw, 109; development of four (4), 99; of two (2), 109; of six (6), 116; of seven (7), 130; advanced types, 195-212.

Key of C, basis of, 30; as soon as, 39; reason for, 53; F, first use, 153; G, first use, 163; D and B flat, first use, 180; remainder of nine common keys, 195.

Make-believe stories, intended for, 54, 55.

Method, the national need in music, 2; commonly used, 5; the ideal, 8; in this book, 10; play tendencies and interests to govern, 19.

Minor scale, use of, 24, 25; natural form of, 47, 48; games and music stories in the, 261-269.

Minor triad: games and music, stories using, 116-120, 128.

Mothers, during first years, 4; one tone at a time, 11; assist in attracting, 12; right place for first steps in the home, 14; a baby, 15; age periods, 16-19; chart, 20-25; during the first year, 26; second to sixth year, 27-30; stories and games, 59-142.

Music: chord groups and scale, 188-191; wide intervals and octaves, 207-212; development of rests, 220-226, 230-232; two-voice, one remaining stationary, 244-246; same rhythm, 247-250; different rhythms, 251-255; harmonizing familiar melodies, 256, 257; minor, 268, 269; visitors, 274-277; initial measure, 280-282; slur and tie, 284-286.

Musical tradition, as a nation, 1.

Order of developing chords, 1, 3, 5, 8, 59-96; 4, 6, 8, 121; 5, 7, 2, 130-132, 136, 137; 5, 7, 2, 4, 171; 6, 1, 3, 6, 117.

Original music stories, children of five years, 34; six years, 207, 283; nine years, 41.

Patterns, for very small children, 61-64.

Retarded children, material for, 37, 38.

Rural teachers, helpful for, 4.

Scale, to accomplish satisfactory results, the, 11; plan for third-grade children, 37; order of developing major, 42; order of developing minor, 47; complete, 132; minor, 261.

Staff, first use of, 82-86; chart, 21-25; retarded children, 37; division into measures, 149; staff games, *see Games*.

Text in original stories, sentences containing one-syllable words, 43; associating words with, 55; during development of scale, 59-142; containing one and two syllable words, 45-47, 146; examples, 155, 156; one, two, and three syllable words, 49; first use of, 264.

Voice, singing, man's chief instrument, 2; through the, 3; the value of, 4.

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